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ABSTRACT

Included in this manual are instructional suggestions and procedures, plus media aids, useful in teaching rhythmic concepts to elementary school children. The materials are to be used for teaching basic music fundamentals relating to rhythm and for familiarizing students with folk songs and cultural expressions of various ethnic groups. Among the groups represented by the songs and activities presented are blacks, Chicanos, Germans, Greeks, Italians, Lithuanians, Poles and Serbians. Also, teachers are encouraged to explore the music of other groups not mentioned in the manual. Words and music of songs, descriptions of games, background information, and detailed descriptions of how the activities may be taught are offered. Instructional goals and behavioral objectives are suggested for each activity. (Author/GC)

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ED150239

Inter-Ethnic Music
RHYTHM--The Pulse of Humanity

a curriculum and resource manual
for elementary school teachers

U.S. DEPARTMENT OF HEALTH
EDUCATION & WELFARE
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FOREWORD

The current recognition of the special needs of ethnic and minority groups in America has focused new attention on the need for techniques in the teaching of ethnic studies. School districts have undertaken the responsibility for supporting and implementing multiethnic study programs.

This manual, produced through ESEA Title IX funds, was developed as a tool to guide those involved in this learning process with effective methods for incorporating multiethnic material within the school curriculum.

With implementation of the policies and strategies provided, our schools can create an environment where students can develop to their full potential in the area of cultural pluralism.

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Preface

These materials are instructional suggestions and procedures, plus media aids, useful in teaching rhythmic concepts to children through inter-ethnic musical examples. They can be used to teach basic music fundamentals relating to rhythm and to familiarize students with folk songs and cultural expressions of various ethnic groups. THEY ARE NOT INTENDED TO BE SPECIFIC LESSON PLANS. Specific lesson plans geared to the interests and capabilities of the students can be planned from these materials.

The number and length of periods will be dependent on individual situations and judgments. The materials included are not assigned to age/grade levels. The individual teacher may select materials appropriate to the specific children participating in the activity. The creativity of the instructor and students and the depth of study desired will determine the number of lessons derived from each part.

The materials should be presented in such a way that children will enjoy the activity as they develop skills, knowledge, and understanding. It is hoped that through the study of rhythm and its importance to world music, those involved will also develop better understandings of ethnic groups and their artistic expressions.

This curriculum manual was developed from an H.E.W. Title IX, Ethnic Heritage Studies Grant, jointly administered by the Illinois Office of Education and the University of Illinois, Chicago Circle. The focus of the grant was to concentrate on eight (8) ethnic groups - Black, Chicano, German, Greek, Italian, Lithuanian, Polish, and Serbian. Therefore, most songs and activities address these groups. We hope that this manual stimulates interest to explore the music of other ethnic groups not mentioned in this manual.

Euana Gangware
Elizabeth Slowiak
co-editors

Note to Teachers

Two cassette tapes have been prepared which will greatly enhance the use of this unit. If you are interested in having these tapes, send two blank one-hour high quality C-60 cassette tapes to:

Mr. William E. Lohman
Media and Resource Center
Illinois Office of Education
100 North First Street
Springfield, Illinois 62777

Your tapes will be returned within ten days.

Rhythm -- The Pulse of Humanity

INTRODUCTION

Show the film What Is Rhythm?

Available from: Film Association
11559 Santa Monica Boulevard
Los Angeles, California 90025

This 10-minute film gives a concise overview of basic rhythmical concepts and shows the importance of rhythm to the environment and to the human race.

If the film is not available, the teacher and class could discuss the rhythms around them, such as windshield wipers, bouncing balls, clocks, heartbeat, and others. The discussion might include the rhythms of nature, such as night and day, the seasons, and growth cycles such as those that occur in the development of the butterfly and the frog.

Children should be encouraged to notice the examples of rhythm that occur within a 24 hour time span in their own lives and to discuss and share these experiences.

PART I

Instructional Goals:

To show students that words such as ethnic group names can be separated into smaller parts known as syllables.

To teach children that rhythmic patterns are frequently repeated.[1]

To show that repeated rhythmic patterns can be combined to make a musical composition.[2]

Behavioral Objectives:

Students as a group will demonstrate familiarity with the names of various ethnic groups by repeating them and separating each name into syllable parts of one vowel sound per part.

Students will individually demonstrate the ability to determine the number of syllables in at least one ethnic group name by playing a sound on an instrument (or clapping or tapping) for each syllable of that ethnic name.

Students will demonstrate the ability to repeat accurately the rhythm pattern of the ethnic name at least four times.

Students will demonstrate the ability to participate in a cooperative group experience by creating and performing percussion ensembles using combinations of two, three, or four ethnic names in each composition.

Materials Needed:

Classroom rhythm instruments, instruments the children have made themselves, or miscellaneous items from home or the classroom which may be used as instruments (such as spoons, graters, pan lids, pencils, etc.).

Audio Tape, Part I and World Map

The following information is to be included at the teacher's discretion:

[1]When these rhythms are played on musical instruments, they are called ostinati patterns. Ostinato is the singular form of the term.

[2]Two or more rhythmic patterns played together are called polyrhythms.

Procedure:

Step 1 - The teacher will introduce the names of ethnic groups and help the children decide on a rhythmic pattern that will fit each name. (A map of the world would be useful to show the geographic origin of the ethnic group.)

The way the syllables are spoken and accented can cause a variation in the rhythmic pattern.

Ask the children to say and clap each syllable of each ethnic name with the teacher.

Ask them to repeat each name and to clap harder for syllables they say louder.

Establish a strong, steady beat to enable the students to play together.

Repeat the ethnic name over and over at least four times in order to maintain a feeling for a steady beat.

Note: The patterns shown on the next page are suggested ways the names might be spoken. (Stressed syllables are indicated with capitals and accent marks.)

THE BEGINNING OF PART I OF THE AUDIO TAPE DEMONSTRATES THE ABOVE PROCEDURE.

For further interest, one could add the more complicated patterns below:

NOTE
WORD
DURATION
Chi – CA – no
MEX – i – can
SER – bi – an
PO – lish
GER – man
SWED – ish
Li-thu-A-ni–an
I – TAL – ian
BLACK
GREEK
or
or
or
or

POSSIBLE COMBINATIONS

COMBINATION A

PART 1 Chi – CA – no

PART 2 PO – lish

PART 3 Li-thu-A-ni – an

REPEATED

COMBINATION B

BLACK

I – TAL – ian

SER-bi – an

REPEATED

COMBINATION C

PART 1 GER – man GER – man GER – man

PART 2 GREEK GREEK GREEK

PART 3 BLACK AF-ro-A-mer-i-can-BLACK-AF-ro-A-mer-i-can

IT MAY BE ADVISABLE TO START WITH ONLY TWO PARTS IN A COMBINATION FOR YOUNG CHILDREN.

Step 2 - After the children understand and can clap and say each name and its rhythmic pattern, divide the class into two, three, or four groups. Each group should select an ethnic group name which those students wish to play as a repeated rhythmic pattern. Each group will have one pattern. Assuming that a class had been divided into three groups, the page entitled POSSIBLE COMBINATIONS illustrates three combinations that the class might have composed had it participated in the activity three different times.

Note: The number of rhythmic patterns and the difficulty of the patterns to be used are dependent on the age level and capabilities of the children with whom the teacher is working.

Step 3 - After each group has rehearsed its pattern by clapping it, and (if instruments are available) has decided upon which instrument to play it, the teacher should help the groups combine the parts into a composition.

Step 4 - As suggestions are offered by the children, the teacher or a designated child (depending on grade level capabilities) should write them on the board. After discussion of the possibilities, the class should decide which suggestions they want to try and indicate the plan or <u>form</u> of the composition on the board.

Note: The following suggestions as to possible combinations and procedures might prove helpful:

A. Each part or group could enter individually as in a round;

B. The parts alternate and then play together;

C. All parts play together at the beginning and then drop out one by one;

D. One part plays alone, then two parts together, another part alone, then all three together, etc.

SOME OF THE ABOVE CAN BE HEARD WITH INDIVIDUAL INSTRUMENTS REPRESENTING A GROUP OR PART ON THE AUDIO TAPE.

Step 5 - Once the children are sure when each part is to be played, practice on the composition can start. Each part should be practiced individually, followed by practice of the combinations of parts as previously decided upon by the class.

Step 6 - When the composition has been practiced to the extent that it sounds "together" and each group is certain as to when and what to play the class should perform the composition and tape-record it.

Step 7 - The tape should be played for the children and time allowed for them to discuss their composition:

A. Was each rhythmic pattern (or ostinato) played correctly?

B. Does the composition need more repetition?

C. Does the composition need more contrast? If so, how might this be achieved? (Through a change of dynamic level, that is, softness or loudness; through a gradual increase or decrease in dynamic level; through the use of different instrument combinations; by allowing more periods of rest or silence, etc.)

Suggestions for additional lessons:

A. Class may be divided into more groups and several other compositions created.

B. Class might listen to one or more of the following recordings which use repeated rhythmic patterns and polyrhythms similar to the ones the children used.

These recordings could be discussed with the students, asking which of the patterns are being played at the same time, what instruments are being played, and so forth.

Suitable recordings for listening:

Mastering Music, "New Dimensions in Music"
New York: American Book Company, 1970.
Record No. 2, Side D, Band 1. (The rhythm pattern chart on page 68 of the teachers manual for Mastering Music would prove helpful.)

Drums of the Yoruba of Nigeria,
Folkways Records, FE 4441.

Folk Music of Ghana,
Folkways Records, FW 8859

The Music of Primitive Man,
American Heritage Publishing Co., Inc.
P. 11857, 1221 Avenue of the Americas
New York, N.Y. 10020

This is Rhythm with Ella Jenkins
Folkways Records, FC 7652

Call-and-Response: Rhythmic Groups Singing by Ella Jenkins
Folkways Records, FC 7308

Shee ko beanShee ko bean

Pa lay shen

Tam bor

Tam bor pa lay shen

PART II

Instructional Goals:

To familiarize the children with an ancient Indian culture that influenced the Chicano heritage.

To show that speech may be used to create and play suitable ostinato patterns needed to accompany songs.

To teach the G Pentatonic Scale for use in playing ostinato patterns on pitched instruments.

To familiarize students with a type of West Indies folk song known as calypso.

To help children analyze binary form in music through the ability to distinguish rhythmic and melodic change.

To explain the meaning of "call" and "response" in folksongs.

Behavioral Objectives:

Students will demonstrate the skill of singing by performing a Mayan Indian chant and a West Indies calypso song.

Students will demonstrate the ability to play rhythmic instrumental parts in accompaniment to singing the above two songs.

Students will demonstrate the knowledge of the location of Mayan Indian remains and culture by pointing to these areas on a map or by constructing a map indicating these locations.

Students will be able to distinguish the melodic changes in composition and will demonstrate this ability by raising a visual aid, such as a triangle, to indicate a specific melody or part of the composition as it is being performed.

Students will demonstrate the ability to recognize melodic changes and also indicate that they understand the organization of a call and response calypso song by singing the first part as a group "response" when the second part is sung as a "call" by a leader. Students will further exemplify this knowledge by improvising or making up the leader's part.

Materials Needed:

Recording of "Xtoles" and "Tinga Layo" from Part I of the Audio Tape.

Miscellaneous percussion instruments (maracas, conga drum, bongo drums, claves, quiro, or homemade instruments similar to the above.)

Map of Mexico and Central America

Procedure:

Step 1 - Explain that much Indian music is accompanied by repeated rhythmic patterns played on various instruments, usually percussion, but sometimes simple wind instruments of the flute type were included.

Before listening to the recording of "Xtoles," explain that the Indian culture of Classic Maya existed roughly between 300 to 900 A.D. in part of Central America and Mexico. Use a large map or drawing to help children learn the geographic location of the Mayan culture.

Show where remains of Mayan cities can be found in the Guatemalan province of Paten, the lowlands of the Mexican state of Chiapas, and in parts of Honduras and British Honduras which have hot rain forest climates.

Explain that the Mayan culture was remarkable in that the Maya Indians:

A. Made several kinds of musical instruments
B. Made paper and wrote books
C. Invented a number system
D. Studied astronomy and made a calendar
E. Used rubber for shoes and made rubber balls
F. Built stone temples and large cities

Note: Activities to aid the children in appreciating the mathematic, scientific, linguistic, and artistic accomplishments of the Maya can be found in the book, The Maya Knew, by T.S. Pine and J. Levine, McGraw-Hill Book Company, 1971.

XTOLES

(CANCIÓN DE SOL)

Introducción
Tambor 2/4
Los maracas y sonajas
continuar
Antigua Mayan
Indian Co - nex, co - nex, pa - le xen. Xi - cu - bin, xi - cu - bin,
Phonetic pronunciation Ko - nesh, ko - nesh, pa - lay shen, Shee-koo-bean, shee-koo-bean,
1
2
Yo - kol kin. Yo - kol kin. Co - nex, co - nex,
Yo - koal keen. Yo - koal keen. Ko - nesh, yo - nesh,
pa - le xen, Xi - cu - bin, xi - cu - bin, Yo kol kin.
pah - lay shen, Shee-koo-bean, shee-koo-bean, Yo koal keen.

La civilización maya fué bien establecida durante el décimo siglo. Los mayas habian construído un calendario mucho más exacto que el que se encontraba en Europa. Habían construído pirámides y centros para sus ceremonias. Tenían excelentes ingenieros y arquitectos. Todo esto demuestra la gran civilizasión de los mayas.

Su música ha desaparecido durante este tiempo porque la mayor parte de su civilización fué destruída por los españoles. La melodía, Xtoles es un recuerdo de la gloriosa época de los Mayas de Yucatán. El director de la danza ofrece incienso quemado en incensario de mano, para ronrar al Dios Sol.

Inform the students that the major ceremonies to the gods were solemn ceremonies that followed the ritual exactly. "Xtoles"[1] is a religious chant of this type, performed on this audio tape with the traditional voice quality and instrumental accompaniment. It is a chant to the sun.

Step 2 - Play the audio tape recording for the children, asking them to determine how many times the words are repeated in the chant. (If students cannot distinguish the four individual sections, repeat the playback of the recording and indicate the individual repetitions.)

Have the students listen to the recording enough times to be able to analyze the form or plan of the composition and to realize that the first melody is repeated once and the second melody is also repeated once. The composition has two parts (or melodies) which are repeated. The form might be diagramed as:

Introduction A, A, B, B.

Assuming that a △ will represent the first melody, and a □ the second one, explain that the plan or form of the composition could be visualized as:

Introduction	△	△	□	□
	first melody	first melody repeated	second melody	second melody repeated

Since there are two different parts or melodies, this is known as two-part (binary) form.

Note: Use cardboard cutouts of triangles and squares to represent the melodies. Children can raise or wave the cutouts in the air when the melodic part it represents is heard.

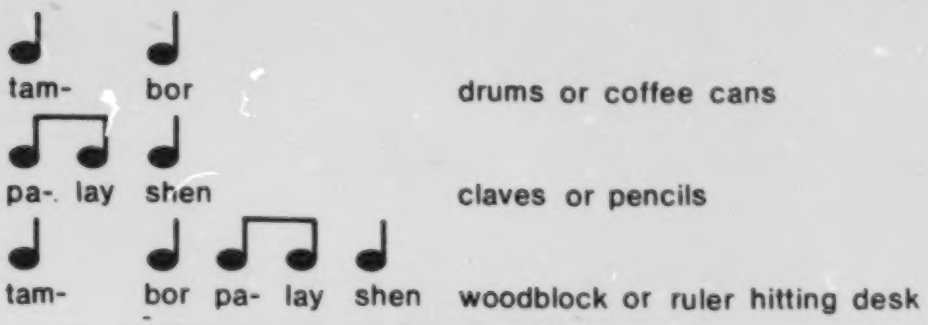
Step 3 - Sing the song with the recording.

---

[1]From "Cantos de Mexicos" by Amalia Millan and Beatrice Krone; Copyright 1968. Published by Neil A. Kjos Music Co., Park Ridge, Illinois 60068. Used by permission.

Step 4 - Divide the class in half and as half sings the song, the other half can play the rhythm of the words "shee-koo-bean" repeated over and over. The "shee-koo-bean" pattern can be played on maracas or shakers of any type. (The children should think the words silently, or if necessary say them aloud, as they play them.) The maracas and drum (tambor) parts are shown on the music. Using the speech pattern as an aid, the children will provide an instrumental background effect of a repeated rhythmic pattern being played throughout the song while those not playing instruments sing the song.

Step 5 - Add other repeated rhythmic patterns as desired by having the children say the following words over and over and by playing the rhythm of the words:



THE ABOVE PROCEDURES ARE DEMONSTRATED ON PART I OF THE AUDIO TAPE.

Step 6 - Encourage the children to think of other speech patterns they can play as rhythmic accompaniments to the song.

Note: If pitched instruments are available (Orff-type or resonator bells), the children can play the above rhythmic patterns using any combination of the pitches G A B D E to accompany themselves. Be sure to give the pitch G for the starting pitch of the song.

Tinga Layo

West Indian Calypso

Not too fast
Fm Cm G7 Cm
Tin - ga Lay - O! Come, lit - tle don - key come; Tin - ga
Fm Cm G7 Cm
Lay - O! Come, lit - tle don - key come. Me don - key
Fm Cm G7 Cm
walk, Me don-key talk, me don - key eat with a knife and fork.
Fm Cm G7 Cm
Tin - ga Lay - O! Come, lit - tle don - key come; Tin - ga
Fm Cm G7 Cm
Lay - O! Come, lit - tle don - key, come.

Step 7 - Have students listen to the song "Tinga Layo"[1] on the audio tape and learn to sing it.

Note: Songs that the workers of the West Indies sang to help them keep together in their work, to make the work more interesting, and to help them express important events in their daily lives and their feelings towards these events became known as calypso songs.

The plantation owners hired a singing leader known as a Chantwell or Chantwelle to lead the singing for the workers in such a way that they were productive and willing to work. He would often sing a "call" which would tell local gossip, political news, a joke, or a sarcastic remark, and the group of workers would sing back a "response" or answer to it. The response frequently was a simple statement of affirmation or agreement and was repeated for each different call. The leader made up the calls as he sang the song.

Step 8 - After learning the song, encourage students to try to make up (improvise) a calypso song or another verse of words to the "call" part of this one.

Step 9 - By using the speech patterns and playing them over and over as they say the words silently to themselves, have the students accompany the song in calypso rhythm. A graphic description of the speech pattern is shown on the next page.

Add only one instrumental part at a time, until the students can successfully play each part as added to the others.

THE ABOVE PROCEDURES ARE DEMONSTRATED ON PART I OF THE AUDIO TAPE.

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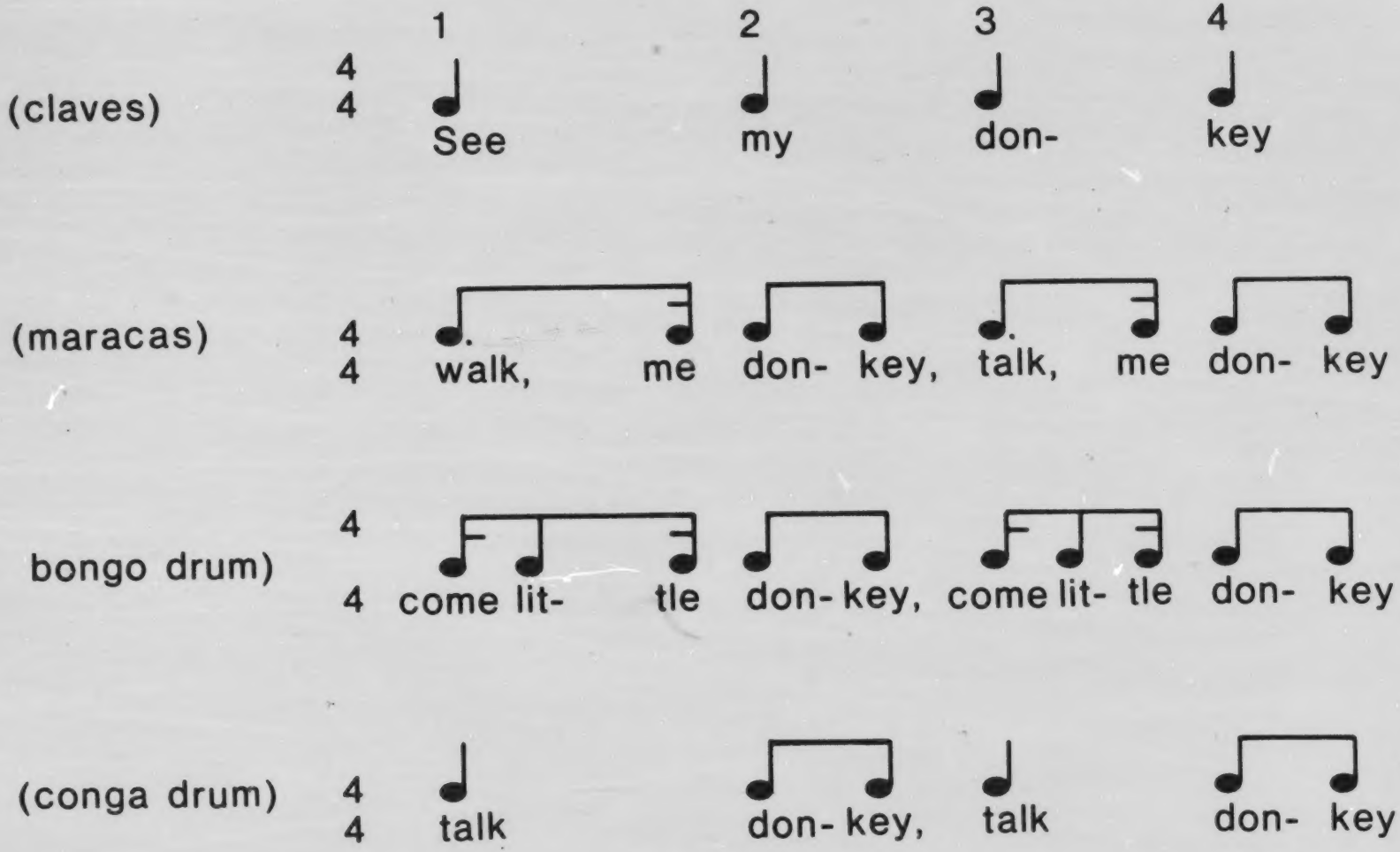
[1] A commercial recording is available from the Silver Burdett Company, publishers of the Making Music Your Own Series, Grade 3.

Tinga Layo
Calypso Song West Indies



PART III

Instructional Goals:

To show that pulse is the underlying beat that helps to create a feeling of motion in music.

To show that various ethnic groups have used the pulse or beat of the music in work tasks and in other aspects of their daily lives.

Behavioral Objectives:

Students will demonstrate their ability to understand the call and response form in music and their knowledge of the terms "verse" and "refrain" by taking turns singing the "call" (verse) and the "response" (refrain) of a Black work song.

Students will demonstrate the ability to feel the beat in the music by marching to the beat of a German march and/or clapping in time to a rock tune and by playing the action game, "El Acitron," which requires that they move to the beat of the music.

Students will demonstrate their understanding of the concept that some ethnic songs which describe work tasks were used in the social life of the people and will implement this understanding by creating and performing a dance to the Swedish song "Reap the Flax."

Students will demonstrate an understanding of the concept "scalewise" by playing a scalewise passage twice on a melodic instrument while singing and playing measures 1 and 2 and repeating the same pattern in measures 5 and 6 of the chorus in "Reap the Flax."

By enacting the "cotton picking" task in rhythm to the music of "Pick a Bale o'Cotton," students will demonstrate the knowledge that the rhythm and tempo in some work songs was functional and actually helped the workers accomplish their work.

Students will demonstrate the understanding that some work songs describe the work tasks of the people, either by acting out the lyrics of the song "Hay and Straw" or by creating actions to fit the lyrics of the song "On a Monday Morning."

Students will demonstrate that most work songs have a definite or steady beat by clapping or moving to the beat as they sing or by dancing to the rhythm of one.

Materials Needed:

A currently popular rock song with a definite beat. (Note: The students can probably supply this recording. If not, try "Fire" by the Ohio Players, or "Fender-Bender," Macmillan Spectrum of Music Series.)

The following recordings from audio tape, Part I:

German Band March
"Reap the Flax" (Swedish)
"Pick a Bale O' Cotton" (Black)
Influences of the Drum and Rhythm in African Music--Professor Sithole
Black American Work Chant--Reverend Leon Bailey
"El Acitron" (Chicano)
"Ja Posejah Lubenica" or "Hay and Straw" (Serbian worksong)
"On a Sunday Morning" (Polish worksong)

A pitched classroom or homemade instrument.

Procedure:

Step 1 - Play the "Rock" record and/or the German Band March from Audio Tape, Part I, encouraging children to clap or move to the beat or pulse of each.

Explain to the students that the beat or pulse of the music can create a feeling of motion or movement, and for this reason various ethnic groups have used it in many ways in their cultures, both in work and play.

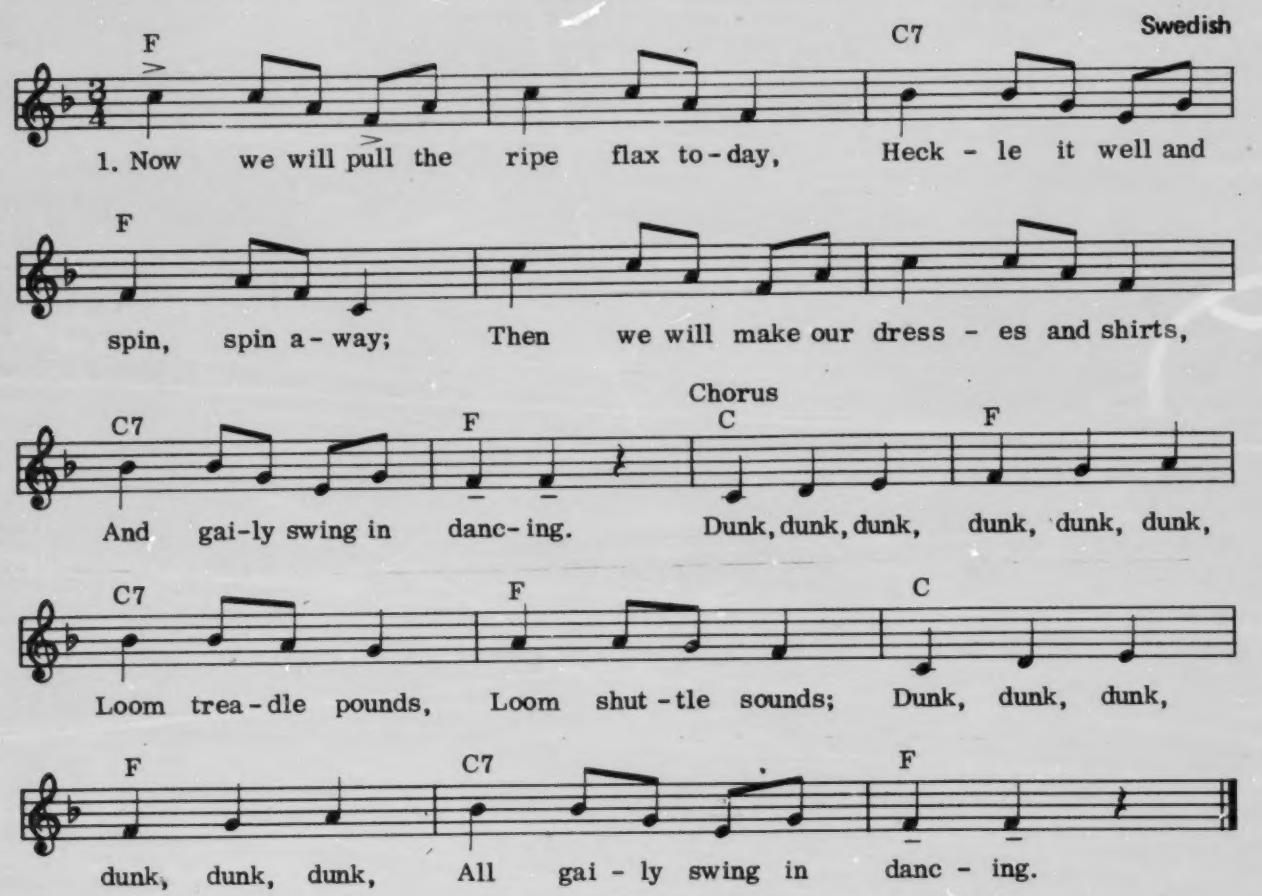
Step 2 - Stress the fact that some songs tell about the work of the people. Sometimes they sang songs as they worked; occasionally they sang and danced to them at social gatherings. These songs usually had a definite and lively pulse or beat.

Play the Swedish song, "Reap the Flax," having the students clap to the pulse or rhythm of the music. Have students (or teacher) read through the words of the first verse. Listen to the song once more and encourage the class to sing the song as they clap to the beat. (In this song, the words describe a work task. The Swedish people dance to this song.) Learn as many additional verses as desired.

Help the students make up dance steps to fit the song.

Reap the Flax

Swedish



2. Now all the flax we'll heckle today
Then spin it well and weave, weave away
Then we will make our dresses and shirts
And gaily swing in dancing.
Chorus:

3. Now we will spin our white thread today
Heckled so clean - we'll spin, spin away
Then we will make . . .
Chorus:

4. Now we will weave our linen today
Threads white and fine we'll weave, weave away
Then we will make . . .
Chorus:

5. Now we will try our linen today
Woven so well we'll pull, pull away
Then we will make . . .
Chorus:

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After the class has learned the song, teach the students to play the six ascending scale tones, C D E F G A, as the class sings the word "dunk" six times. The scale tones could be played both times "dunk" is repeated six times in the chorus of the song. If a pitched instrument, such as resonator bells, is not available, children can play on tuned glasses or bottles which they have assembled themselves.

Note: Suggestions as to the construction of musical instruments can be found in the following books:

Hawkinson, John and Faulhaber, Martha, Music and Instruments for Children to Make, Chicago: Albert Whitman and Company.

Hawkinson, John and Faulhaber, Martha, Rhythms, Music, and Instruments to Make, Chicago: Albert Whitman and Company, 1970.

Mandell, Muriel, and Wood, Robert I., Make Your Own Musical Instruments, New York: Sterling Publishing Co., Inc., 1970.

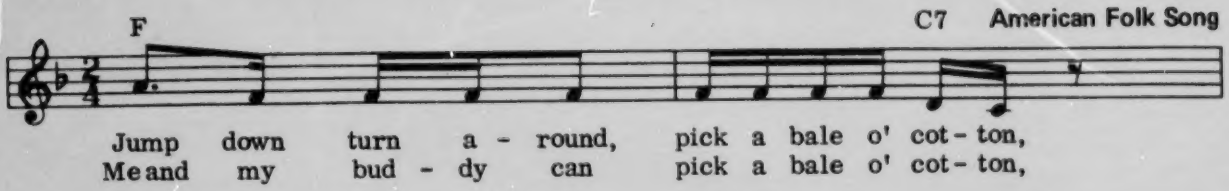
Collier, James Lincoln, Jug Bands and Handmade Instruments, New York: Grosset and Dunlap, Inc., 1073.

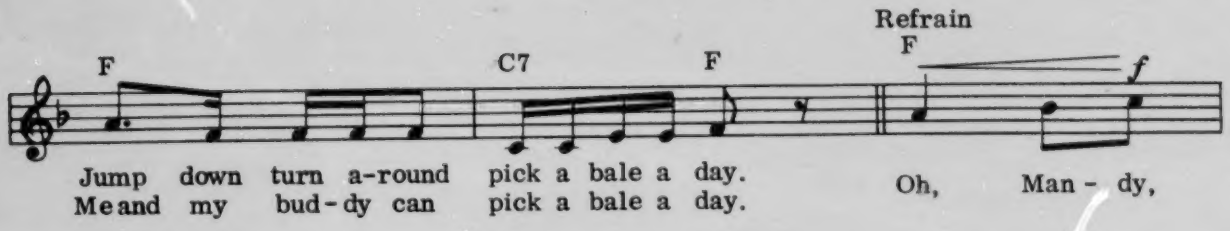
Step 3 - Discuss the fact that various ethnic groups have used music to help the worker perform a task. The beat or pulse helps keep the music moving, and it also helps keep the worker working at a steady pace.

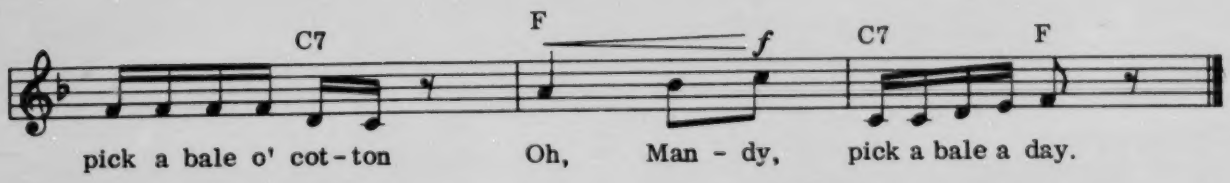
The Black people in the United States sang songs about the tasks they were required to do as slaves, and the regular pulse or beat of the music helped them to keep working at a steady pace even though they worked long hours in the hot sun at very tiring tasks. An example of this type of song is "Pick a Bale O' Cotton."

Have students listen to the song, "Pick a Bale O' Cotton," and pretend they are picking cotton by using a picking motion on the word "jump" and by pretending to put it in the bag on their backs on the word "turn," repeating these actions to the rhythm of the song as Mrs. Portia Bailey sings it on the audio tape.

Pick a Bale o' Cotton







NOTE: Encourage children to make up their own verses to this song.

Step 4 - After students have learned the song, have individual children or small groups sing each verse while the entire class responds on the refrain.

This is a "call and response" technique frequently used in music of the Black culture. Encourage students to make up additional verses to this song.

Note: The following recordings are examples of call and response songs: "Candy Man" by Sammy Davis, Jr., and "Call and Response" by Ella Jenkins (Folkways Records).

Step 5 - Listen to the taped discussion by Professor Elkin Sithole of the importance of the drum and the rhythmic ostinato. Professor Sithole is himself a member of the Zulu Tribe of South Africa, though he is now teaching at a university in Chicago. In describing how the Black people of his former country use the pulse or beat of their music to guide them in their work tempo, he makes a definite comparison between the songs of the Blacks of South Africa and those of the Blacks in North America. The use of music as an aid to work by the Blacks of both countries is very similar.

Step 6 - Explain that sometimes when workers had very heavy loads to lift, in order to be able to accomplish the task safely, it was necessary for them to lift the load at exactly the same time. In such cases, they would sing a song and on a specific beat, sound, or word in the song, they would all lift at the same time.

Listen to Reverend Leon Bailey sing a Georgia work chant that was used to help workers lift a heavy load, carry it to another location, and then put it down together. The chant synchronizes the actions of the men, making it possible for them to complete their task.

Note: The words "walk ter-pin" which Reverend Bailey chants refer to the slow walk of a terrapin or turtle.

Reverend Bailey has served for many years as a noted minister of Quinn Chapel African Methodist Church, the first congregation established in Chicago by Black Americans. It was organized July 22, 1847, and has been located at 2401 South Wabash Avenue since 1891. This church houses an exceptionally fine pipe organ.

Georgia Worksong

Log Moving

as sung by A. Leon Bailey

Hey boys! Gang a-round it; Lay your glad hands
on it; stea-dy your-self; Hold to-geth-er;
Raise it; Walk tap-pan; you know your gait; Hey! Hey! Hey! Hey!
Hold it! Stea-dy your-self; Let's let it down Ea - sy,
Ea - sy, Ea - sy, Ea - sy, That's all right now! Hey!

El Acitrón

Mexican

Step 7 - Discuss ways in which the pulse or beat of the music helps the music move, and how it can be used to help people in the performance of tasks and in their daily lives today.

Point out the fact that there are companies that sell taped music to factories, doctors' offices, restaurants, etc. While the pulse keeps the music moving, it also helps to keep the workers moving. Music with a quick, steady beat is often selected for use in factories in order to help the workers keep a quick, steady pace. Music that is slower and more relaxed may be chosen for use in doctors' and dentists' offices in the hope of relaxing the patients.

Step 8 - Learn the Mexican song and rhythm game "El Acitron," through which children learn to feel the beat and to move in rhythm to it.

Listen to the recording, singing the songs and playing the game as follows:

A. The players sit in a circle on the floor or around a table. Each player should have in his/her hand an object small enough to be held easily (for example, a small stone or pebble.)

B. When the music begins, each child places his/her object in front of the child to his/her left. In this way, the objects are passed around the circle to the beat of the music.

C. While singing the words "triqui triqui" the children strike twice with the object on the floor or on the table; upon singing the word "tran" they pass the object to the partner on the right, thus changing the direction in which they pass the object.

When one of the players does not pass the object on time, he/she loses his/her place and is taken out of the game. Meanwhile, the music gets faster to increase the difficulty of passing the object. This game clearly demonstrates that an increased tempo in music aids an increase in speed of movement. The knowledge and application of this principle can be useful in both work and play.

Hay and Straw

Ja Posejah Lubenice

I Planted Watermelons

Key of G
Slovenian Folk Song
G
D7
Ja po - se - jah lu - be - ni - ce,
Je - cam zi - to se - dam i po,
G
D7
Po - kraj ro - de stu - de - ni - ce,
A ku - ku - ruz dev - et i po,
G
D
em
bm7
Se - no, sla - ma, se - no, sla - ma
em
am
em
D7
G6
Zob, zob, zob, zob, zob, zob.

Watermelons will be growing
By the cool river
Hay and straw
Hay and straw
Oats, oats, oats.

Seven acres of wheat and barley
Nine acres of corn
Hay and straw
Hay and straw
Oats, oats, oats.

Step 9 - Listen to the Serbian folk song "Ja Posejah Lubenice" ("Hay and Straw") as sung by two Serbian boys who have been in the United States less than one year. This type of work song tells about the crops that the farmer will grow. Read through the English translation of the words. Discuss the types of crops described in the song and their similarity to the crops of this country.

Teach the following Serbian circle dance, "Kolo," to be danced to the folk song, "Ja Posejah Lubenice":

Measure 1 and 2: In circle, holding hands, have children take four steps to the right.

Measure 3 and 4: Take four steps to the left.

Measure 5: On the word "seno" step right - on "slama" step left.

Measure 6: Repeat the directions for measure 5.

Measure 7 and 8: Stand in place and clap hands to the words "zob, zob, zob."

Note: A related listening activity would be listening to the recording "Wheat Dance" from the ballet Estancia by Ginastera from ADVENTURES IN MUSIC, Grade 4, Vol. 1, RCA Victor Records. The teacher's manual gives very complete information concerning this work.

Step 10 - Listen to the Polish work song "On a Sunday Morning." Discuss the tasks described in the song. Discuss the similarities and differences between this song and the Serbian song "Ja Posejah Lubenice."

After listening several times to the song, sing it using motions to depict the tasks described in the lyrics.

Step 11 - Stress the fact that most work songs have a definite and steady beat or pulse. Ask the students to indicate their favorite work song and clap or move to the beat as they sing it.

Encourage students to make up a work song describing or telling about a task they are required to do.

On a Sunday Morning

Polish Folk Song

D
G
On a Mon - day morn - ing, sun-ny Mon - day
On a Tues - day morn - ing, sun-ny Tues - day
On a Wednes - day morn - ing, sun-ny Wednes - day
D
G
G
morn - ing sowed our seed *ta - tus and I,
morn - ing mowed our hay ta - tus and I,
morn - ing dried our hay ta - tus and I,
A7
D
G
sowed it when the sun was high. Sowed our seed, ta -
mowed it when the sun was high. Mowed our hay, ta -
dried it when the sun was high. Dried our hay, ta -
D
A7
D
tus and I, Sowed it when the sun was high.
tus and I, Mowed it when the sun was high.
tus and I, Dried it when the sun was high.

On a Thursday morning, sunny Thursday morning,
raked our hay, tatus and I...

On a Friday morning, sunny Friday morning,
hauled our hay, tatus and I, hauled it till the dusk was nigh...

On a Saturday morning, sunny noon and evening,
sold our hay, tatus and I, sold it when the night was nigh...

On a Sunday morning, bright and sunny morning,
bowed our heads, tatus and I, thanked the Lord who dwelled on high...

*tatus-pronunciation is "tà-toosh!"

PART IV

Instructional Goals:

To inform children that when one beat is stressed more than another it is said to be accented.

To teach children that when accented beats occur regularly, the rhythms can be measured by counting the beats in sets.

To inform children that the most common number of beats per set are two, three, four, and six.

Behavioral Objectives:

Students will demonstrate their ability to feel and accurately play the more common meters of two, three, four, and six beats per set by choosing a song for each different set and clapping the beats, stressing the strongest one as they sing an example of each meter.

Students will demonstrate their ability to feel the rhythm of a song in sets of two well enough to perform a folk dance to the song.

Students will demonstrate their ability to feel the rhythm of a song in sets of four well enough to participate in a singing game in that meter.

Materials Needed:

The following recordings from audio tape, Part II:

"Sto Lat" (Polish)
"Once There Was a Baba" (Polish)
"Noriu Miego" (Lithuanian)
"Tanko Bushi" (Japanese)
"Kagome Kagome" (Japanese)
"Punchinello"
"Farewell to the Old Year" (Polish)
"Spanish Girl" (Italian)
"National Anthem of Poland"

Procedure:

Step 1 - Have the children sing "Yankee Doodle" and clap to the beat of it. Ask them to clap louder on the words that have the accent (>) mark under them.

Yan-kee	Doo-dle	went to	town a	rid-ing
> -	> -	> -	> -	> -

on a	pon-y.
> -	> -

The strong beat is called an accent and is usually the first beat of the set. Ask the students to determine the number of beats, or claps, which follow each accent, pointing out that the pattern is one accented beat followed by one weak beat. This forms a set of two beats. Explain that the most common number of beats per set are two, three, four, and six. "Yankee Doodle" has two beats per set.

Step 2 - Use the song "America" to illustrate a feeling of three beats per set.

Ask the class to sing "America" and clap the beats, clapping louder on the words that have the accent (>) mark under them.

My coun-try	'tis of thee	sweet land of
> - -	> - -	> - -

lib-er-ty.
> - -

Step 3 - As an example of four beats per set, use "Twinkle, Twinkle Little Star." Have students sing and clap to it as in the two songs above.

Twin-kle, twin-kle	lit-tle star.	How I won-der
> - - -	> - - -	> - - -

what you are.
> - - -

Sto Lat

Polish Birthday Song

C
*Sto lat, sto lat, Niech ży - ję
Sto lat, sto lat, *May he (she) live a
G7
ży - ję nam, Sto - lat, sto - lat Niech ży - ję
hun dred years. Good health good cheer May he (she) live a
C
ży - ję nam. Sto lat, sto lat, Niech ży - ję
hun - dred years. Good health good cheer May he (she) live a
F
G7
C
ży - ję nam. Niech ży ję nam!
hun - dred years.. One hun - dred years!

*Sto lat; literal translation is "may he/she live a hundred years."

ż = "z" in azure
ch = "ch" in German words such as "ich"
szcz = "shch" in 2 successive words like mash, church

Step 4 - Listen to the Polish celebration song "Sto Lat." This song is very famous and is sung at birthdays and any celebration where people wish each other well. The wish of the song is: "May you live a hundred years."

Have the children clap to the song and find the strong beat of each set. Ask them to determine the number of weak beats that follow each strong beat. Help them to understand that the rhythm is in sets of two.

Learn the Polish song "Once There Was a Baba" (also known as "The Woman and the Rooster"). The rhythm of this song is also in sets of two. This is a humorous song with nonsense words.

Step 5 - Listen to the Lithuanian dance song "Noriu Miego." Clap to it until the children sense that the beats are in sets of two. Each set of two beats is called a measure.

Listen to the song again and help the children discover that there are two melodic phrases in the song, the second of which is repeated. (In the repeat, the beats should get progressively faster. The tempo changes in this song.)

Step 6 - After the children are familiar with the music, teach the following dance:

Formation: All the dancers join hands in a circle or, if the crowd is a large one, in several concentric circles. Men stand with hands folded across chest, girls with hands on hips.

Dance Steps: All hop on the left foot and slide the right foot forward, the toe touching the floor (first beat of Measure 1). Change the position of the feet by bringing the right foot back and extending the left (first beat of Measure 2). Then alternately change the position of the feet quickly (on Measures 3 and 4) left, pause, right, pause, left, right, left.

Clap hands quickly twice on Measure 5, join hands and walk eight steps to the left (Measures 5-8). Clap hands twice and walk on the measures clapped. Repeat with increasing speed each round until players can go no faster.

Once There Was a Baba

Polish Folk Song

G D G
Once there was a ba - ba* who, ba - ba who, ba - ba who
D G
kept a roost-er in her shoe, in her shoe, Hej!
D G D
There he would then Cock - a - doo-dle doo-dle, Cock - a -
1 G 2 D G
doo-dle, doo-dle, Cock a doo-dle, doo-dle doo-dle doo-dle Hej!

* baba (bä - bä) an old peasant woman.

Step 7 - Point out that Japanese folk songs and dances are always in sets of two or four, whereas Korean songs and dances are in sets of three.

Japanese folk dance has a very old history. In the ancient chronical called KOJIKI, written in 712 A.D., there appears a myth which describes how Japanese folk dance began. The following story is a shortened version of the myth:

"The Sun Goddess Amaterasu, angered by the misdeed of her brother, hid in a cave and the world became total darkness. In order to lure the Sun Goddess out of her cave, a minor goddess, Amano Uzume, began to dance in front of the cave. As she danced, the dancing became more frenzied, and Uzume danced, as if possessed by spirits, until her clothes dropped off.

"The attending god and goddesses burst out laughing and the Sun Goddess, out of great curiosity, opened the door slightly to peek at the goings on. Waiting by the door for just this moment, the others pushed it wide open and led the Sun Goddess out into the open. The world was again full of light."[1]

There is another reference to Japanese folk dancing in a recreational function called UTAGAKI, literally translated as "singing around the fence"--the people moved in a circle, round and round, singing and dancing.

Note: A good example of a Japanese folk song and dance is "Kyushu Tanko Bushi" (Coal Miner's Song of Kyushu "), Folkways Recordings. The dance steps depict the coal miner's work tasks.

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[1] History of Japanese Folk Dance (MINYO) by Tsutomu Matsuda. Translated by Chizu Takaoka.

Kagome, Kagome

Japan: Singing Game

English translation of the words:

The bird in the cage,
The bird in the cage,
When will the bird
Get out of the cage?

On a dark night,
Toward the dawn,
The crane and the turtle misstepped.
Who is right behind you?

Step 8 - Listen to "Kagome Kagome" and feel the sets of four. This is only one of the many songs and singing games which the children of Japan learn.

Noté: Children's Songs of Japan, an excellent 29-minute color film, is available through the Consulate General of Japan, 625 North Michigan Avenue, Chicago, Illinois, 60611. This film presents many of the most popular children's melodies of Japan against the colorful background of Japan's natural beauty.

Listen to the recordings of "Kagome Kagome" again as you look at the words of the song. Say the words of the song in rhythm and then sing them with the melody.

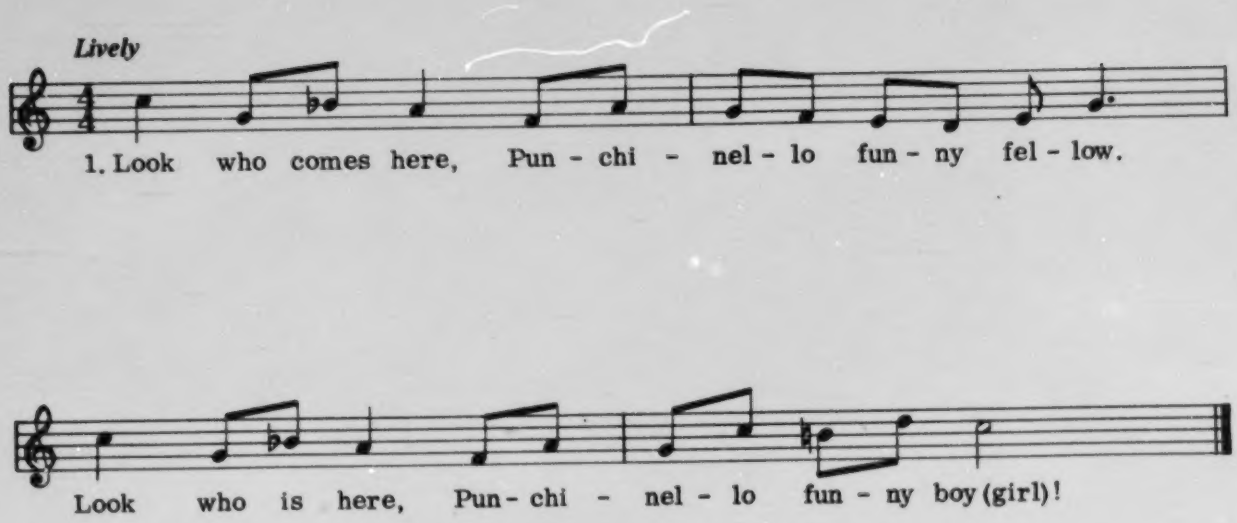
After the children have learned the song, introduce the game:

A. All stand in a circle holding hands.
B. Place one person in the center, blindfolded.
C. Players walk around in circle singing, "Kagome."
D. When song is over, circle stops.
E. The blindfolded child must guess who is directly behind him/her.
F. If he/she guesses right, the player whom the child names becomes "it."
G. If wrong, the child must be "it" again.

Step 9 - Teach the popular singing game, "Punchinello." It originated in Europe and later became popular with Afro-Americans. It is in sets of four.

The children stand in a circle clapping as they sing the song "Punchinello." One child is in the center of the circle and is Punchinello. As the children sing "What can you do?" he/she makes up a motion which they imitate as they sing, "We can do it, too." Punchinello chooses his/her successor as the children sing "Whom do you choose?" and the song and game begin again.

Punchinello



2. What can you do, Punchinello, funny fellow,
What can you do, Punchinello, funny boy (girl)?

3. We'll do it, too, Punchinello, funny fellow,
We'll do it, too, Punchinello, funny boy (girl).

4. Whom do you choose, Punchinello, funny fellow,
Whom do you choose, Punchinello, funny boy (girl)?

Let children choose and play other singing games with which they are familiar. Children of all cultures enjoy musical games.

Note: An excellent collection of games, plays, songs, and stories from the Afro-American Heritage is Step It Down by Bessie Jones and Bess Lomax Hawes, New York: Harper and Row, Publishers, 1972.

Step 10 - Listen to the Polish Song "Farewell to the Old Year" (Na Pozegnanie") and sense or "feel" the sets of six.

The song starts on the last note of a set of six. Sets of six can be felt this way:

How		quick-ly		flies		ev-ry		mo-		ment,		
6		1-2	3	4		5	6	1-2-3		4-5-6		
		How	fleet	is	time	so		dear.				A
		1	2		3	4-5	6	1-2-3		4-5-6		
		month,	a	day,			a	while	spent			
		1-2	3	4-5			6	1-2-3	4-5-6			
		And	we	may	not	be		here.				A
		1	2	3	4-5	6		1-2-3		4-5-6		
		month,	a	day,			a	while	spent			
		1-2	3	4-5			6	1-2-3	4-5-6			
		And	we	may	not	be		here.				
		1	2	3	4-5	6		1-2-3	4-5			

The children and teacher may wish to learn to sing this popular Polish song.

Step 11 - Listen to the recording of the Italian song "Spanish Girl," which is sung by a thirteen-year old Italian girl, Jomarie Fredericks. Help the children feel the sets of three beats by swaying from side to side on the first beat of the set and clapping beats two and three.

Step 12 - Listen to the "National Anthem" of Poland. Its rhythm is similar to that of the Polish dance form, the "Mazurka," and is in sets of three. It was sung by General Dabrowski's legions as they marched from Italy to Poland in 1797.

Farewell to the Old Year

Polish Folk Song

F
C
How quick - ly flies ev -'ry mo - ment, How fleet is time so
F
C
dear, A month, a day, a while spent,
F
And we may not be here. A month, a day, a
C
F
while spent, And we may not be here.

The Spanish Girl

La Spagnola

Vincenzo di Chiara

Italian

Dm
Di spa - gna so - no la bel - la,
She came from Spain La Spag - no - la,
A7
Dm
Re - gi - na Son del lá - mór!
Spain was the land of her birth,
Tut - ti mi
Men know her
A7
di - co - no Stel - la,
as a ca - jo - ler,
Stel - la di - vi vo splen-
Full of ro - mance and of
Dm
A7
Dm
dor!
mirth!
Di spa-gna so no la bel la,
Men are en - tranced by her won - drous charms,
A7
Dm
Gm
Re - gi - na son dei l'a mor!
for ev - ry heart she'll de - light!
Tut - ti mi
They yearn to
Dm
E7
di - co - no stel - la,
hold her with - in their arms,
Stel - la di -
So all t' eir

3
A
D
A7
vi vo splen - dor! Ah! Stret - ti stret -
cares will take flight! Ah! La Spag - no -
D
ti Nel l'e sta si d'a - mor! La Spa -
la love - li - est flow'r of Spain, When the
A7
gno - la saa - mar co - si Boc cae boc - ca la
mus - ic bé - gins to play Then you dance all our
D
A7
not - teeil di stret - ti, stret - ti Nel l'e - sta
cares a - way La Spag - no - la, love - li - est
D
A7
si d'a - mor! La spa - gno - la saa - mar co -
flow'r of Spain Dance and sing all the night and
D
si boc cae boc - ca la not - teeil di.
day Span-ish flow'r dance our cares a - way.

PART V

Instructional Goals:

To teach the less common meters of five and seven beats per set.

To compare the less common meters of five and seven beats per set to one of the more common meters of three beats per set.

Behavioral Objectives:

Students will demonstrate the ability to feel music in sets of seven by clapping the beat and accenting the first of each set of seven beats.

Students will demonstrate an understanding that sets of seven can be combinations of 3 + 2 + 2 by clapping a set of seven and accenting beats 1, 4, and 6.

Students will demonstrate the ability to feel five beats per set by playing or clapping as an accompaniment to one of the recommended listening selections.

Students will demonstrate the ability to move in rhythm to seven beats per measure or set by dancing the Greek dance "Tsamikos."

Students will be able to compare and identify common sets and uncommon sets of beats by moving to each type of meter accurately.

Materials Needed:

One drum and/or woodblock

The following recordings from audio tape, Part II:

"Samiotissa" (Greek)
Beginning of "Tlingit Ptarmigan" (Alaskan Indian)
"Choros Tou Aallongou" (Greek)
"Stou Valtou" (Greek)

Procedure:

Step 1 - Divide the class into two groups. Have group one clap on every beat. Have group two clap on beats 1, 4, and 6 as shown below.

Group I

X	X	X	X	X	X	X	X	X	X	X	X	X	X
1	2	3	4	5	6	7	1	2	3	4	5	6	7

Group II

X	↓	↓	X	↓	X	↓	X	↓	↓	X	↓	X	↓
(1)	2	3	(4)	5	(6)	7	(1)	2	3	(4)	5	(6)	7

You may also have one student play the drum on the first beat of each set of seven. This will provide an accent on beat one which should help the class to feel the meter in seven beats per set.

To help students feel the sets of seven, have them practice with the audio tape, Part II.

Step 2 - Many ethnic groups have music in less common meter, but the Greek people in particular use it frequently. Listen to the song "Samiotissa." Ask the children to listen for the first beat of each set of seven.

Greek people enjoy dancing and they usually dance in a line that is basically circular. The dancers hold hands as in a chain with a handkerchief held between the first two dancers. Instruments which frequently accompany these dances are the clarinet and bouzouki.

The clarinet is a woodwind instrument which uses a single reed. The bouzouki is a mandolin type melodic instrument played with a plectrum. It has a long delicate neck, and the metal strings are tuned like a guitar. It was introduced to Greece from Turkey at the end of the nineteenth century. It became popular in the waterfront cafes of Piraeus (pi-re'us) and Salonika (Thessalonica). Music for the bouzouki includes folk tunes as well as symphonies. Most Greek musicians learn to play the bouzouki by ear rather than from written notation.

Samiotissa

Greek

Sa - mio - ti - sa Sa - mio - ti - sa po - te - tha - pas - sti Sa -
mo Sa - mio - tis - a Sa - mio - tis - a
po te - tha - pas - sti Sa - mo Na - stro - so - ro - da - sto - yia
lo Sa - mio - tis a trian - ta - fi - la - stin - a - mo.

Step 3 - Listen to the beginning of "Tlingit Ptarmigan Dance," an Alaskan Indian song, and hear five beats per set. The music may be found in Part VI.

If additional listening experiences are desired, listen to the following recordings in which the composer uses less common meters of five beats per set:

Copland - "Hoe Down" from Rodeo. ADVENTURES MUSIC, Grade 5, Volume 2.

Brubeck - "Take Five," Columbia Records: CI1397.

Step 4 - Listen to the recordings of "Choros Tou Zallongou." Ask the students to listen for the sets of seven. This is a well-known and heroic ballad of Greece, its struggle for freedom, and the courage of Greek women.

In 1803, Suli, a mountainous region on the northwest side of Greece, near Yannen (teacher refers to this location on map), was subdued by Ali Pasha. This ballad tells the story of self sacrifice of the women of Suli, who sang this song and danced over a cliff to their death rather than submit to the Turks.

English pronounciations of the Greek words of the song are E-he-hia ka-i-men kosme (repeated); E-he-yia - glikia zo-i (repeated).

Read the English translation of "Dance of Zolongou" or "Choros Tou Zallongou":

"Farewell suffering people
Farewell sweet life.
Farewell to the fountains, mountains, and hills
of Messolongi.

The Soliotises have not learned to live, alone,
They know how to die,
Not to remain slaves.
They go, as if to a picnic,
amid the blooming lilacs,
They descend to the underworld with songs
and joy,
As the fish cannot live on land,
nor a flower in the sand,
so the women of Suli cannot live
without freedom."

The Dance of Zolongou

Choros Tou Zallongou

Greek

E - he
Ke si
1 2 3 4 5 6 7 1 2 3 4 5 6 7
yia kai me - ne ko - sme,
thi sti hi pa tri - tha
E - he yia gli-kia zo - i E - he
E - he yia-pan-to-ti - ni E - he
E - he yia gli-kia zo - i, gli-kia zo -
E - he yia pan-to - ti - ni pan-to - ti -

Chorus
i.
ni.
E - he - te yia vrit - sou les, lon -
gi, vou - na, ra - hou - les E - he - te yia vrit -
sou - les, lon - gi, vou-na, ra - hou - les.

Step 5 - In contrast to the more unusual meters of seven and five beats per set, listen to the beautiful "Tsamikos Dance" which relates the sufferings of a slave Greek girl in the hands of her Turk master. The beat of the song is slow and has a feeling of three beats per set.

The song is sung by Mel (Meletios) Roussos, a bass-baritone singer of radio, television, opera and concert stage experience who is also a Chicago businessman.

Teach the following Tsamikos dance to the students in the intermediate grades:

The leader in this dance will often do many jumping and leaping figures.

It is danced in an open circle with hands clasped. The right foot should be crossed over the left before starting.

Beats	Steps
1,2	Side right (means step right and wait 1 beat)
3	Cross left in front of right
1,2	Side right
3	Cross left in front of right
1,2	Side right
3	Cross left in front of right
1,2	Side right
3	Lift left foot to calf of right leg, hopping on right foot
1,2	Side left (moving clockwise)
3	Cross right in front of left foot
1,2	Side left
3	Cross right in front of left, pointing toe of right and hopping on left

Repeat entire pattern immediately without pause.

Step 6 - Compare the more common meters of two, three, four, and six beats per set to the less common meters of five and seven beats per set.

PART VI

Instructional Goals:

To show children that the number of beats per measure or set may change during the song.

To inform students that in some cultures, songs and dances depict events in nature.

To teach children a singing game.

Behavioral Objectives:

Students will demonstrate the ability to recognize a change of meter within a composition by some visible sign such as raising their hands when they hear the change, or raising the correct number of fingers to indicate the correct number of beats per set or measure.

Students will demonstrate the understanding that in some cultures songs depict events in nature by performing an example of a piece of music of this type and explaining lyrics.

Students will demonstrate their understanding of a singing game by performing "Dona Blanca," "Punchinello," or some other ethnic singing game or by creating one.

Materials Needed:

The following recordings from audio tape, Part II:

"Donna Blanca" (Chicano)
"I Made a Flute" (Lithuanian)
"Tlingit Ptarmigan Dance Song" (Alaskan Indian)

Doña Blanca

C
1. Do - ña Blan - ca es - ta cub - ier - ta de pi -
Cov- ered up by pil - lars made of gold and
2. Quién- es e - se Ji - co - ti - llo que an - da en
Who is this child Ji - co - ti - llo that comes
Dm
G7
la - res de o - ro y pla - ta Rom - per - e - mos
sil - ver is Do - ña Blan - ca Let's break down the
pos_____ de Do - ña Blan - ca. Yo soy e - se
to_____ the res- cue of her. I am this child
C
un pi - lar pa - ra ver a Do - ña Blan - ca.
pil - lars large and take a peek at Do - ña Blan - ca.
Ji - co - ti - llo que an - da en pos de Do - ña Blan - ca.
Ji - co - ti - llo that comes to the res cue of her.

Procedure:

Step 1 - Listen to the cassette tape recording of "Dona Blanca" and ask the children to clap the beats, clapping louder on the accented or strongest beat. Help them determine the number of beats in a set. Most of the song is in sets of three except the measure with the words, "Let's break down the pillars large," which is a set of four. The song starts on the last beat of a set of three, has four sets of three beats, one set of three beats, and then two beats of a set of three (the last beat of this set of three is the first beat of the song.)

Step 2 - Sing the song, and learn the motions to the singing game that accompany it:

The children form a circle. "Dona Blanca" (a girl) is put in the center, and the boy who plays the role of "Jicotillo" walks around the circle. Each player represents a pillar. They hold hands and move around "Dona Blanca." "Jicotillo" asks, "What is this made of?" On answering, for example, "of gold" or "de oro," he attempts to break the pillar (break through the hands that are held). If he succeeds, he enters the circle and kidnaps "Dona Blanca;" if not, he continues to move around the circle. The game continues until "Jicotillo" is able to break the circle and kidnap "Dona Blanca." The player who allows his entrance exchanges places with "Jicotillo" and another girl is chosen to play role of "Dona Blanca."

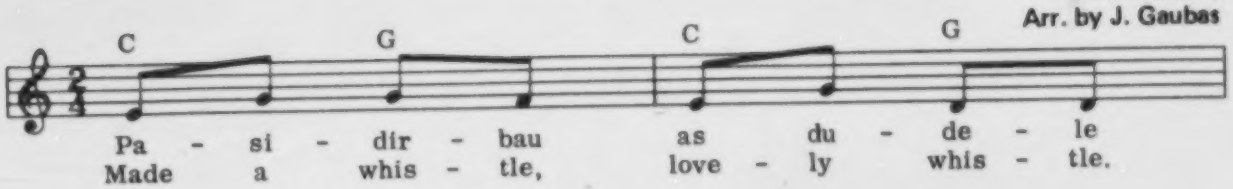
Step 3 - Listen for the change in the number of beats per set in the Lithuanian folk song, "I Made a Whistle." After four sets of two beats per set, it changes to sets of three beats per set. Listen to this song, clapping the beats and accenting the stronger ones. Point out the four sets of two followed by four sets of three which are then repeated.

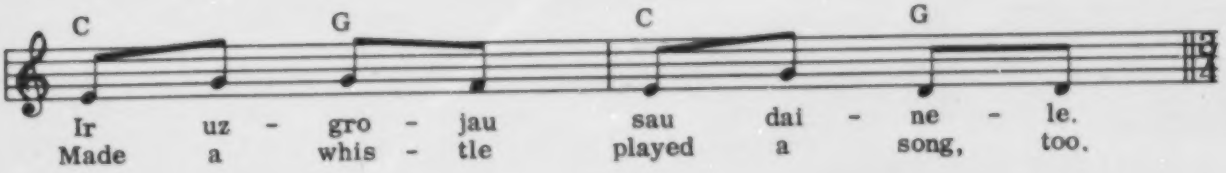
After the students have learned the song, ask them to draw a picture illustrating this song.

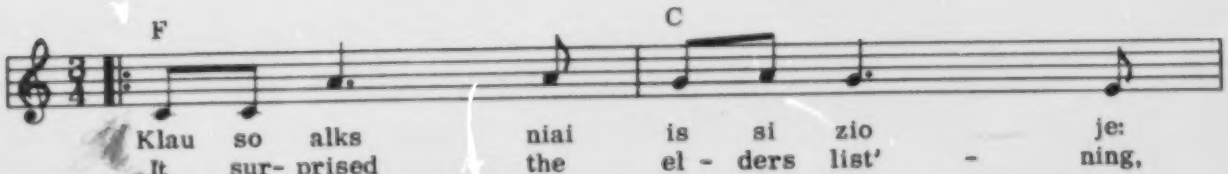
Pasidirbau as Dudele

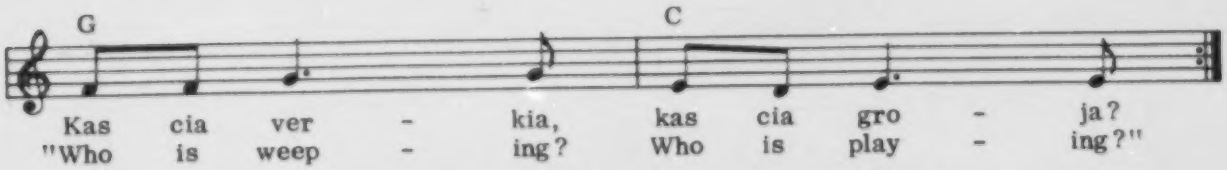
I Made a Whistle

K. Jakubenas,
Arr. by J. Gaubas









Step 4 - Listen to a song which has three different sets of beats in it, the Alaskan Indian song, "Tlingit Ptarmigan Dance Song."* (We heard the very beginning of this song in Part V.) The song was arranged and recorded by Dr. Louis Ballard, a well-known American Indian composer and conductor. It is one of a collection of American Indian songs, which includes not only the recordings of the songs, but copies of the songs in book form and on ditto masters, filmstrips and transparencies of illustrations:

American Indian Music for the Classroom
Created and Taught by Louis W. Ballard
Produced by Canyon Records, c. 1973
4143 North Sixteenth Street
Phoenix, Arizona 85016

The word Tlingit means "people" and is the name of a large tribal group consisting of fourteen tribal divisions. Ptarmigan is the name of a type of grouse, a bird which has completely feathered feet and inhabits the arctic regions. This song and dance is a contest to imitate the courtship characteristics of birds.

The dance song starts with three sets of five, followed by one set of three, and then one set of four. This same order of sets is repeated twice more.

Have the children listen to the recording of this song and clap the sets as they occur:

Three (3) sets of 5 beats;
One (1) set of 3 beats;
One (1) set of 4 beats.

The above pattern is repeated three times.

* Used by permission.

Tlingit Ptarmigan Dance Song

* Indicates slight variation.

PART VII

Instructional Goals:

To review accented and unaccented beats using sets of four and accenting the first and third beat of each set.

To introduce the concept of syncopation, displaced accents within sets, using sets of four and accenting the second and fourth beat of each set.

To identify types of music that use syncopation.

Behavioral Objectives:

Students will demonstrate the ability to clap the accented beats in a set of four beats to a measure while singing the Chicano song "Mexican Occupation Song."

Students will demonstrate comprehension of the concept of syncopation by clapping a rhythmic pattern which is silent on the first beat of the set, as they perform a Black, Chicano, or rock song.

By performing songs of various ethnic groups, students will demonstrate their knowledge of the fact that syncopated rhythmic patterns have been used in many parts of the world.

Materials Needed:

The following recordings from audio tape, Part II:

"Mexican Occupation Song" (Chicano)
"Liza Jane (Black)
"Komoriuta" or "Lullaby" (Japanese)

Rhythm instruments (if available)

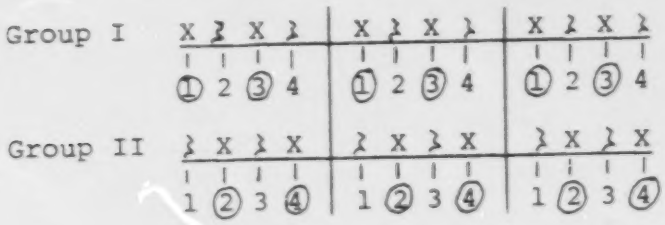
A currently popular recording of a rock or pop tune which contains syncopated rhythm.

Procedure:

Step 1 - Explain that all the songs we have heard and discussed thus far have been made up of sets in which the strong beats or accents fell on the first beat of the set. Accents do not always occur on the first beat. In music that is syncopated, the accents can fall on a normally weak beat, as shown in the following activity.

Have the class clap in sets of four emphasizing the first beat. This is even rhythm and not syncopated.

Divide the class into two parts. Using sets of four, have the first group clap on beats 1 and 3, not emphasizing either beat and resting on beats 2 and 4. Have the other group clap on beats 2 and 4, emphasizing or stressing the second beat and resting on beats 1 and 3. Ask the class which group is clapping a syncopated rhythm (explain, if necessary, that it is group two).



(>) - Accent; (X) - Clap;
(≀) - Rest.

Point out that there is syncopated rhythm in most cultures, but it occurs most frequently in Latin-American and Black music.

Step 2 - Listen to the "Mexican Occupation Song," which is sung by a traveling Mexican singing group in a Chicano neighborhood in Chicago.

Point out that not all of this song is syncopated, only the first part is. Have the students listen for the syncopation in this part. The first part of the "Mexican Occupation Song" is syncopated in that the singers rest on the first beat and start to sing immediately after the count of one, rather than on the count of one.

Clap the two rhythm patterns in step one while singing the "Mexican Occupation Song."

Mexican Occupation Song

Verse

Las Mascarones

C G
1. ¿Y tu pa - dre que ha - ce? Mi pa dre es al - ba -
2. ¿Y tu pa - dre que ha - ce? El mi - o es la bra -
1. And your fa - ther, what is he? My fa - ther builds with
2. And your fa - ther, what is he? My fa - ther tills the
C
ñil. Ese esel más no - ble de los o -
dor. Sa - be de plan - tas y de a - ni -
bricks. This is the no - blest of oc - cu -
land. He knows all a - bout the plants and
G
fi - cios Pués él de - pen - de en los e - di -
ma - les, y de co - se - char los ve - ge
pa - tions be - cause no - thing can be built with
farm life, Such things as vege - ta - bles and all
C
fi - cios de las in - dus - trias, los hos - pi -
ta - les. Es un o - fi - cio tan im - por -
out him. In - dus - tries a - part - ments and hos -
ani - mals. His work pro - duc - es food which is
G
ta - les, y los pa - la - cios re - si - den -
tan - te que ha - cer pa - la - cios co - mo gi -
pi - tals plus all the hous - es that peo - ple
more im - por - tant than hous - es that peo - ple

C
cia - les. Mi pa - dre di - ce que gra - cias a
gan - te. Mi pa - dre di - ce que no ha - bría
live in. My fa - ther says thanks to his skill
live in. My fa - ther says there could be no
G
C
e - so a to - das par - tes Ile - ga el pro - gre - so.
na - da, sin que la tier - ra fue - ra sem - bra - da.
and work, all parts of the world pro - gress and grow strong.
growth or pro-duce un - less he first tilled the farm land.
Chorus:
F
C
Cuan - do yo sea gran - de, Voy a ser co - mo él.
When I grow up big - ger, I will be like him.
G
C
Cuan - do yo sea gran - de Voy a ser co - mo él.
When I grow up big ger, I will be like him.

Step 3 - Listen to the song "Liza Jane," which is sung by Mrs. Portia Bailey, a black educator from Chicago. When she sings the words "Lil Li-za Jane," she stresses the syllable Li which comes right after the first beat of the set rather than on the first beat of the set.

If there are rhythm instruments available, have the children make up syncopated patterns to accompany the song, or play only on the syncopated parts.

Step 4 - Although one does not usually associate syncopation with Japanese music, listen to the famous Japanese lullaby "Komoriuta" which has syncopation in the rhythm of the melody.

Have the students talk through the words in rhythm and then sing the song.

Step 5 - Point out that one of the distinctive characteristics of Black music is the definite syncopation that is found in much of it. Syncopated beats often occur in blues, gospel, spiritual, and jazz compositions.

Listen to a recording of "Joe Turner Blues" or any other well-known blues, such as "St. Louis Blues" or "Memphis Blues."

Note: The words and a recording of "Joe Turner Blues" can be found in the sixth grade book and recordings of Making Music Your Own, Morristown, New Jersey: Silver Burdett, 1965.

Step 6 - Review the concept that syncopation is the stressing or accenting of some beat other than the first beat. This may occur in the rhythm of the melody, as it does in the melodic rhythm of the songs in this part.

This may also occur in the rhythm of the accompanying rhythmic ostinato patterns, as in the patterns the students learned to accompany the calypso song, "Tinga Layo," in Part II.

Syncopated rhythmic accompanying patterns are used in rock and pop music. Encourage students to bring a recording of a currently popular tune that is an example of syncopation and ask them to point out where the syncopation occurs in the music.

Liza Jane

Lively

Southern Folk Song

I knows a gal that you don't know, L'il Li - za
Li - za Jane looks good to me, L'il Li - za
Jane!
Jane,
Way down south in Bal - ti - mo'
Sweet - est gal I ev - er see,
L'il Li - za Jane. O E - li - za
L'il Li - za Jane. O E - li - za
l'il Li - za Jane. O E -
l'il Li - za Jane. O E -
li - za l'il Li - za Jane.
li - za l'il Li - za Jane.

Komoriuta

Lullaby

Japanese

PART VIII

Instructional Goals:

To show children that in addition to beat and accent, there is another type of rhythm known as "melodic rhythm." The rhythm of the melody is based on the rhythm of the syllables of the words being sung and is called melodic rhythm.

To show that people of various cultures sing about sound in their environment. Their songs reflect the rhythm of these sounds, and the rhythm of these sounds sometimes form the rhythm of the melody for part of the song.

To illustrate that when more than one melody is sung or played at the same time, polyrhythms occur.

Behavioral Objectives:

Students will be able to identify the rhythm of the melody by clapping one time for each syllable or each word of the lyrics for one of the songs included in this part.

Children will demonstrate the knowledge that people of various cultures sing about their environmental sounds by discussing the three different train sounds in "Iva's Train," "Train from Almendral," and "Train Is A-Coming."

Children will demonstrate an understanding of the concept that more than one melodic rhythm sounding at once is called "polyrhythmic" by identifying and/or performing at least two of the instrumental parts in the "Orchestra Song."

Materials Needed:

The following recording from audio tape, Part II:

"Iva's Train" (Serbian)
"The Train from Almendral" (Uruguayan)
"Train Is A-Coming" (Black)
"The Orchestra" (In German)

Iz Kuće je na ulicu istrčao Iva

Iva's Train

Serbian Children's Song

F
1. Iz ku - će je na u - li - cu
From the house on to the street
2. Vi - de - li ga dru - go - vi
Friends saw him and so they went
3. Sad u - li - com ta - ko ju - ri
Wind - ing through the streets they go
C
is - tr - čа - o I - va Sav za di - han
ran out lit - tle I - va Out of breath and
pa za njim i o - ni Is - tr - ča - li
out to hook up with him huffed and puffed and
ta čud na ko - lo - na to voz i - van
each hooked to the o - ther se - ven cars has
F
za - huk - ta - o ko lo - ko - mo - ti - va
puf - fing hard like a lo - co - mo - tive
za huk - ta - li ko pra - vi va - go - ni.
chugged a - long like rail - road cars be - hind him.
pu - tu je sa se - dam va go - na
I - va's train with lots of ground to co - ver.
F
Či - hu či - hu
C
či - hu hu
F
či - hu či - hu
či - hu hu

Procedure:

Step 1 - Ask the children to make sounds like a locomotive. Explain that in every country the interpretation of that sound might vary. An example of that sound as interpreted by Serbian children can be heard in the song "Iva's Train."

Listen to the tape of "Iva's Train" and explain what it means in English. Listen again and have the children respond by singing the "cihu," pronounced "che who," part (chorus). Sandblocks may be used on this part.

Talk through or sing the English words in rhythm. After the children have learned to sing the song in English or Serbian, act out the lyrics or words with one child playing the part of Iva, the engine of the train. As he/she travels along, friends hook on until the train has seven cars, the seven children being the seven cars of the train.

Step 2 - Listen to the folk song, "The Train from Almendral," from Uruguay, which is sung in Spanish and in English. Notice how the Uruguayan train sound "chi-qui, chi-qui-cha," is similar to, yet different from, the train sound in the Serbian song, "Iva's Train."

Step 3 - Listen to the Negro spiritual train song "Train Is A-Coming," as sung by Mrs. Portia Bailey. Have the class sing the song; divide the class in half. Have one half sing the song and the other half make up an ostinato of train sounds to be done in the rhythm of the words. For instance: chug-a-chug-a-, etc. The children may wish to make up additional verses to this song.

El Tren del Almendral

Uruguay Folk Song

F
C7
Por el riel del a - ce ro el
On the rail made of iron comes the
F
tren del Al - men - dral. va co - rrien - do
train from Al - men - dral. It keeps run - ning
C7
F
va co - rriendo con chi - qui, chi - qui - cha.
down the rail with chi - qui, chi - qui - cha.

Using whatever rhythm instruments are available, have some of the class make up a part that would sound like a locomotive and perform this as an accompaniment to the group that is singing. Have the sounds include the train standing still, warming up, moving faster and faster, slowing down, and then stopping.

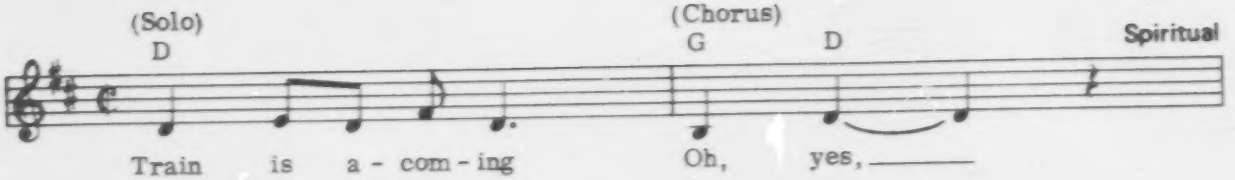
The words of spirituals frequently had double meanings. The "train" in many spirituals refers to the "underground railroad," which consisted of sympathetic people who hid run-away slaves and helped them flee to the North and thereby to freedom. The words of this song could be referring to a train to take the slave to freedom.

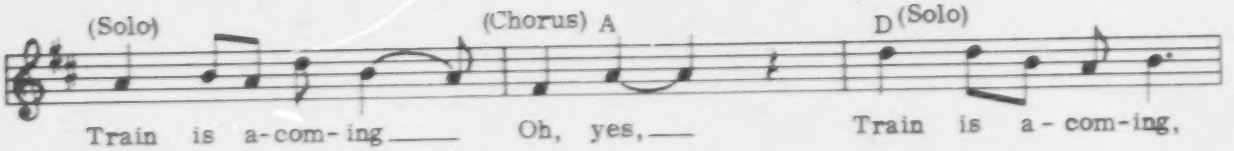
This song can be sung as a call and response. The "caller" will sing "Train Is A-Comin," and the class will respond by singing "Oh Yes." After the students know the song, ask for a volunteer to be the "caller," and have the rest of the class sing the response part.

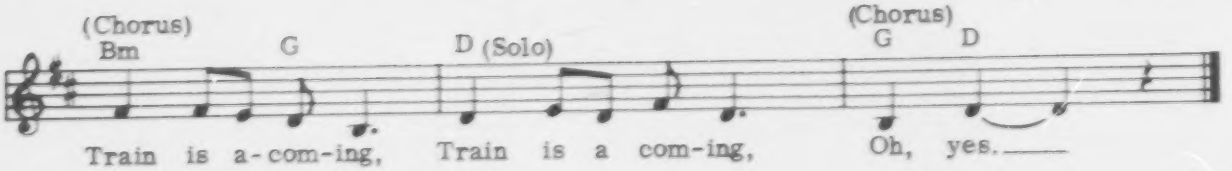
Step 4 - As a supplemental listening activity, listen to the recordings of "The Little Train of the Caipira" by Villa-Lobos from ADVENTURES IN MUSIC, Grade 3, Volume 1, and "Departure" from Winter Holiday by Prokofiev from ADVENTURES IN MUSIC, Grade 2, Volume 1, RCA Records.

Step 5 - Inform students that when composers write music to fit the words of a poem or verse, they say the words over and over until they feel the rhythm of the words. To feel the rhythm of the words means to be able to tell which words or syllables of words are accented or spoken louder than the others. After composers are sure of the rhythm of the words, they make up a melody which will have a pitch for each syllable of each word.

Train is a-coming





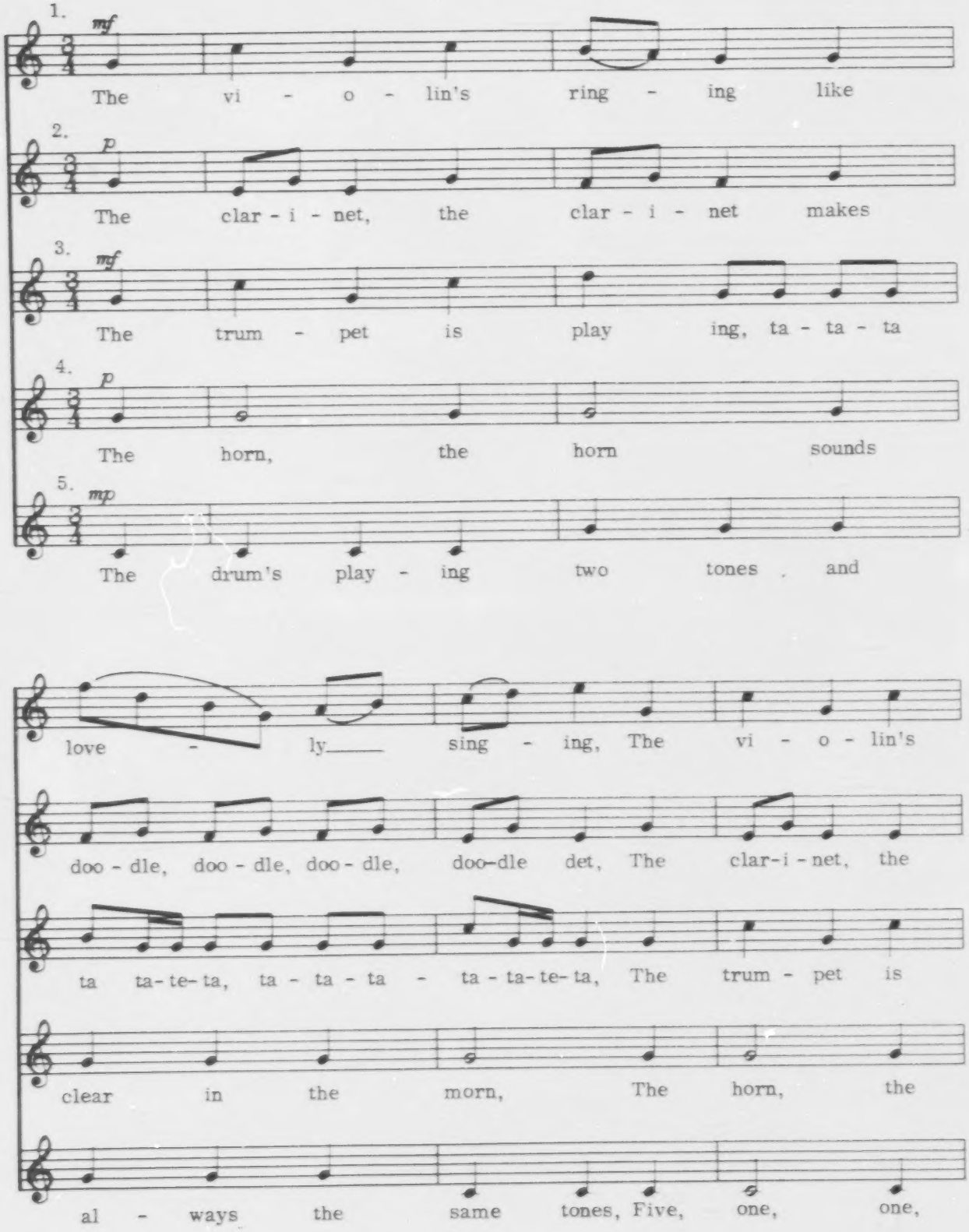


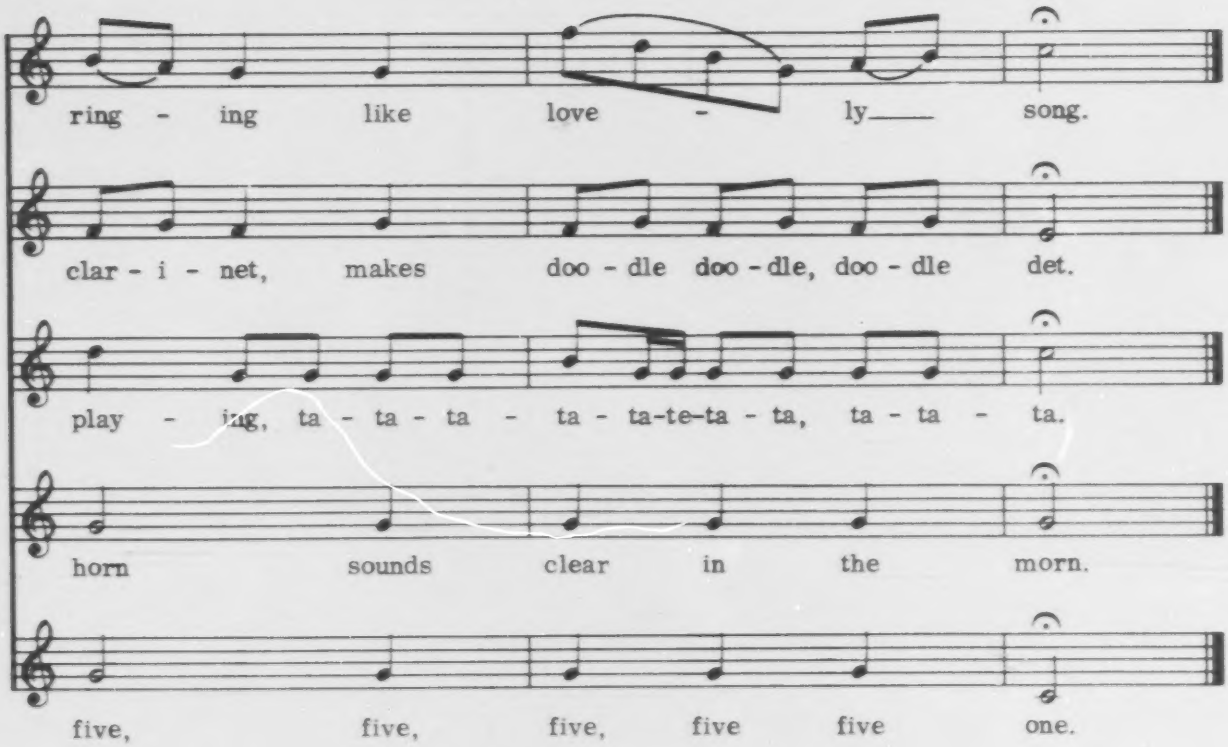
Listen to the German Dank-Spatzen Children's Chorus from Chicago sing "The Orchestra Song." The syllables of the words of the song determine the rhythm of the melody. The teacher, Mrs. Alexandra Pradella, sings about each instrument individually -- the violin, clarinet, trumpet, horn, and the tympani (kettle drums)-- as the children sing along. Then they sing about them altogether.

Step 6 - Inform the class that since each instrumental part in the song has a melodic rhythm all its own, when more than one instrumental part is sung at once, there is more than one melodic rhythm pattern sounding. The term for two or more rhythm patterns sounding at the same time is "polyrhythmic." "Poly" means "many," and "polyrhythms" means many rhythms.

Listen to the song again and see if you can hear the different rhythms sounding at the same time. The song is recorded in German but you may prefer the English words which are included on the next page.

The Orchestra


1.
mf
The vi - o - lin's ring - ing like
2.
p
The clar - i - net, the clar - i - net makes
3.
mf
The trum - pet is play ing, ta - ta - ta
4.
p
The horn, the horn sounds
5.
mp
The drum's play - ing two tones and
love - ly sing - ing, The vi - o - lin's
doo - dle, doo - dle, doo - dle, doo-dle det, The clar-i - net, the
ta ta-te-ta, ta - ta - ta - ta - ta-te-ta, The trum - pet is
clear in the morn, The horn, the
al - ways the same tones, Five, one, one,


ring - ing like love - ly song.
clar - i - net, makes doo - dle doo - dle, doo - dle det.
play - ing, ta - ta - ta - ta - ta-te-ta - ta, ta - ta - ta.
horn sounds clear in the morn.
five, five, five, five five one.

PART IX

Instructional Objectives:

To help students understand that many people of various ethnic groups have used repeated rhythmic patterns and simple scales to create and improvise their music.

To inform students that most folk music was not written down and therefore many changes occurred as it was performed and handed down.

To familiarize students with the pentatonic scale and its limitless improvisational possibilities for use in composing melodies or accompaniment patterns.

Behavioral Objectives:

Students will demonstrate an understanding of the construction of the pentatonic scale by identifying the songs in this study which have used the five tone scale, such as "Komoriuta" (Japanese), "Kagome Kagome" (Japanese), "Liza Jane" (Black), "Oh, Mary Don't You Weep" (Black), and "Who's Dat Yonder" (Black), all of which use the scale of C D E G A, or "Xtoles" (Mayan Indian Chant), which uses the pentatonic scale of G A B D E.

Using the notes of the appropriate scale, students will make up accompanying instrumental parts and thereby demonstrate their knowledge of the construction of the pentatonic scale involved.

Students will demonstrate the knowledge that various ethnic groups use the pentatonic scale by identifying the ethnic group from which each of the above songs evolved.

Students will demonstrate an understanding that most folk music was not written out but was handed down through performance by citing examples such as Italian lullabies, Black gospel and spirituals, Serbian folk songs, and others from the students' ethnic backgrounds.

Materials Needed:

The following recordings from audio tape, Part III:

"Oh, Mary, Don't You Weep, Don't You Moan" (Black)
"Who's Dat Yonder" (Black)
"Liza Jane" (Black)
"Yuyake Koyake" (Japanese)

Set of resonator bells or Orff-type instruments (xylophones, glockenspiels, etc., with removable bars). If none of these instruments are available, five water glasses or five pop bottles could be filled with the correct amount of water to obtain the pitches of C D E G A.

One or two non-pitched percussion instruments such as a drum, triangle, claves, etc. Homemade instruments could be used, such as a two or three pound coffee can with a plastic lid for a drum, a large metal rod bent in a triangle shape, a large metal spike suspended from a cord and struck by a metal object, or any sound-producing objects which could be used as instruments.

Note: Make Your Own Musical Instruments by Muriel Mandell and Robert E. Wood, Sterling Publishing Company, New York, is a useful book which gives many practical suggestions for constructing simple classroon instruments.

Procedure:

Step 1 - Explain that most folk songs have not been handed down to us in written form but were passed from generation to generation through performance. People in the various ethnic groups learned the songs from parents and elders or heard them sung at religious or social functions. Sometimes the people teaching the songs forgot parts or made changes in them. Sometimes they made up new parts. Making up new parts or changing parts is called "improvising." For this reason there may be many versions of the same song. Listen to two different verses of the same Negro spiritual, "Oh, Mary Don't You Weep," and "Who's Dat Yonder."

Note: There are many Italian verses which were used as lyrics for lullabies to which Italian mothers would improvise different melodies when they sang to their babies.

Step 2 - Explain that many different ethnic groups created the music as they sang it (improvised it), and used scales such as the pentatonic to make it easier for them to do so.

Step 3 - Explain that a pentatonic scale is a scale or series of five tones. One such scale is the one that starts on C and contains the notes C D E G A. Demonstrate this scale on resonator bells or some suitable instrument. Have a student play the scale.

Step 4 - Listen to "Who's Dat Yonder," a Black spiritual, which uses only three notes of the above scale. It only uses C D E. If students wish to sing this song as a Call and Response song, the caller can sing the first and third lines as the class responds by singing the second and fourth lines as they occur in the song.

Step 5 - Listen to "Liza Jane," a Black spiritual which uses all five of the notes of the above scale. Review this song which the students learned in PART VII. Sing it as a Call and Response song; sing the words "Little Liza Jane" as the response part.

Step 6 - Have half of the class clap the beat, while the other half claps any different rhythmic pattern they agree fits the rhythm of the song. (If working with younger children, have all of the class clap the beat as they sing, and do not include the other rhythmic pattern.)

Step 7 - Ask the students to use the patterns they clapped in step 4 and play them on an instrument, using only the five tones C D E G A. Use these patterns to accompany the song, "Liza Jane" or "Who's Dat Yonder?"

Step 8 - Listen to the Japanese song "Yuyake Koyake" which also uses the pentatonic scale.

Step 9 - Review the song "Xtoles," the Mayan Indian chant in PART II. This chant uses the pentatonic scale of G A B D E. Sing this song and make up accompanying parts using the notes of this pentatonic scale.

Step 10 - Inform students that many various ethnic groups and cultures use pentatonic scales, the most common of which is the one which uses the syllable names Do, Re, Mi, Sol, La, or the tones 1 2 3 5 6 of a major scale.

Step 11 - Using the black keys of the piano or resonator bells, demonstrate to the students that these notes also make a pentatonic scale. Encourage the students to make up (improvise) a melody using these tones.

Who's Dat Yonder

Lively

mp

Negro Spiritual

1. Who's dat yon - der dress'd in red?
2. Who's dat yon - der dress'd in pink?
3. Who's dat yon - der dress'd in black?
Mus' be de chil - lun dat Mo - ses led!
Mus' be So - lo - mon tryin' to think!
Mus' be de - hy - po - crites a turn - ing back!
Who's dat yon - der dress'd in white?
Who's dat yon - der dress'd in green?
Who's dat yon - der dress'd in blue?
Mus' be de chil - lun of de Is - rael - ite!
Mus' be 'Ze - kiel in his flyin' ma - chine!
Mus' be de chil - lun dat are com - in' through!

Yuyake Koyake

Japanese

Yu - ya - ke ko - ya - ke de hi - ga ku - re te.
Eve - ning is com - ing and the sun is go - ing down.
Ya - ma no o - te - ra no ka - ne ga na - ru.
From the high moun-tain tem - ple you can hear the bell.
O - te - te tsu - na i - de min - na ka - e ro.
Hand in hand; Let's all go home to - ge - ther we will go.
Ka - ra su - mo is - sho - ni ka - e - ri ma - sho.
As birds al - so fly to their nests and to their homes.

PART X

Instructional Goals:

To inform children that throughout time, people of various ethnic heritages have expressed feeling and emotion through various art forms.

To help children realize that in music the tempo (rate of speed) can be used to express emotion.

Behavioral Objectives:

Students will demonstrate knowledge that similar emotions are common to all people, through a discussion of various ways people have expressed these feelings in art forms.

Students will demonstrate their ability to express emotions in an art form, by painting, singing a song, or performing a dance.

Students will demonstrate knowledge of some of the important artistic examples and artists of the past, by citing them in the above discussions.

By performing compositions such as "Spring Has Come," "Acorns," or the "Hiking Song," students will demonstrate the knowledge that weather and climatic change affect emotions and have inspired songs and other art forms.

By performing at least one song which has a tempo change, such as "Acorns," students will demonstrate an understanding of the concept that tempo is not always constant throughout a piece of music.

Students will demonstrate the knowledge that ethnic people have used instruments as well as voices in the expression of their emotions and their reaction to events in their lives by identifying the sound of the harp and flute in the songs of the Sephardic Jews or the guitar in "Let Us Walk Together," the Chicano song.

Through a discussion of the influence of music on the life of the composer, Thomas A. Dorsey, and the influence of his music on events and people in history, students will demonstrate the knowledge that music can be and is an important force in people's lives.

Materials Needed:

The following recordings from audio tape, Part II:

"Carnival Is Waiting" (Polish)
"Marche Funebre" from Sonata No. 2, Op. 35
by F. Chopin (Polish)
"Highland Song" (Polish)
"Hejnal" Trumpet Call (Polish)
"Spring Song" (Japanese) or "Spring Has Come"
"Hiking Song" (German)
"Acorn Song" (Lithuanian)
"Sicilian Tarantella" (Italian)
"Tarantella" (Italian)

The following recordings from audio tape, Part III:

"Three Sephardic Songs" - Ladino Songs (Jewish)
"Let Us Walk Together" (Chicano)
Gospel Music - Thomas A. Dorsey (Black)
"Oh, Mary Don't You Weep" (Black)

Procedure:

Step 1 - Discuss the different types of emotions people have and the way they express these feelings. All art forms, drama, poetry, literature, visual arts, architecture, and music have been used to express emotions.

Stress the fact that there are different methods used by ethnic people in conveying their feelings and emotions through music. Perhaps the most common and easiest way is through tempo--how fast or slow the music is played.

Step 2 - Listen to "Carnival Is Waiting." Using the following types of questions, discuss the music:

A. Are the words happy or sad? (Happy)
B. Is the tempo fast or slow? (Fast)
C. What is the mood of the music? (Gay, lively)
D. What is the mood of a carnival? (Gay, busy)

Step 3 - Stress the fact that in many cultures, people use not only song, but also dance to express their feelings about such happy and festive occasions as carnivals, fiestas, name days, and holidays.

Karazela Czeka

Carnival is Waiting

Polish Folk Song

C F C
Chlop - cy dziew - czę - ta, wszy - scy spieś-my się
Come boys and girls now, join the car- ni - val
F G C
ka - ra - ze - la cze - ka zby - wa nas zda - le - ka
hur - ry ev - 'ry bo - dy car - ni - val a - waits all.
F C
star - si już posz - li młod - si jesz - cze nie
Old ones have left and young are gath - 'ring round.
G C C
Hej że Ha! Hej że Ha! spie - szmy się! Hop sa
Hey zheh ha! Hey zheh ha! hur - ry up! Hup sa
F G
sa Hop sa sa da - lej do za - ba - wy tra la
sa hup sa sa Hap - py are the days when we go
la la la la la la Hop sa sa Hop sa sa
la la la la la la hup sa sa hup sa sa
da - lej do za - ba - wy tra la la la la!
hap - py are the days of tra la la la la!

After learning the song "Carnival Is Waiting," learn the following dance to use with it:

Form a circle.
Hop on LF and extend right heel at the same time; hop on RF and extend left heel repeating twelve times.

Hey zheh Ha! (Hop) Hey zheh Ha! (Hop) Speiszmy sie. (Stomp L. R. L.)

Stomp three times RF, RF, RF:
Stomp three times LF, LF, LF;

Join hands in circle and glide right (side step, side step) eight times.

Stomp three times LF, LF, LF:
Stomp three times RF, RF, RF.

Glide to the left seven steps and hop on the last note.

Encourage the class to draw, paint, or color some pictures of scenes and activities they might find at a carnival.

Using creative movements and dance, depict the activities of a carnival.

An optional activity might be to plan a mini-carnival and invite another class to come to it.

Step 4 - Listen to "Marche Funebre" by F. Chopin. Using the following types of questions, discuss the feelings generated by this music:

A. Has anyone heard this music before? (Many children call this piece, "Pray for the Dead.")
B. What is the tempo of this music? (Slow)
C. What is the mood? (Sad, somber)

Tell the students that Chopin is a famous Polish composer who was also a concert pianist. Even though he died at an early age, he left many famous compositions and is particularly noted for his works for piano. His music reflects his Polish heritage, particularly the mazurkas and polonaises that he wrote.

Step 5 - Listen to the Polish "Highland Song." It is usually sung with a slight wailing sound made in the upper part of the throat. This unique tone production was used in the southern part of Poland.

Discuss the emotions expressed in this song and the feelings involved in homesickness, nostalgia, and loneliness. The meaning of the words, rather than the tempo, makes this music sad. Sometimes slow music is happy music. Just because music may be slow does not necessarily mean that it is sad. It may be restful or quiet music or it may express other types of feelings.

Step 6 - Sometimes music is used to commemorate an important historical event in an ethnic heritage. When this music is played for persons knowledgeable in that heritage it can have great emotional impact for them and serve to remind them of the important historical event. The trumpet call "Hejnal" is a good example of this type of music.

Play the recording of "Hejnal" to the class. Tell the children the legend of "Hejnal."

(Teacher may also recommend the book, Trumpeter of Krakow, Eric Kelly, Macmillan, New York: 1928.)

The legend follows:

In the 9th or 10th Century, the capitol of Poland was in the city of Cracow and not Warsaw as today. A guard was on watch in the tower of St. Mary's Church one night when he saw the Tartars coming in the distance. To wake the people and warn them of the coming attack he started to play the bugle-call "Hejnal" over and over again. Suddenly a Tartar's arrow pierced his throat as he played. To this day, the "Hejnal" is played ending abruptly.

Step 7 - Review the song "Once There Was a Baba" and discuss the type of emotion it conveys. It is a nonsense song which is intended to be humorous and sung for fun or jest. It is in Part IV. This review will also give the instructor an opportunity to review the concept of grouping beats in sets according to how often the recurring accent is heard.

Step 8 - Discuss how emotions and feelings are affected by weather and seasonal change. The rhythm, words, and melodies of songs help express feelings and activities of different seasons of the year. Many ethnic songs discuss environmental changes and

Highland Song

Polish Folk Song

F
Gm
My Lad - die, are you not griev - ing To
Pine for - ests, fir - crest - ed hill - tops, Clear
C
F
leave your fair na-tive moun-tains, My Lad - die, do you not
wa - ters flow-ing in foun-tains? My Lad - die, do you not
B♭
C
F
grieve? High - land Lad, why must you leave?
grieve? High - land Lad, why must you leave?

Hejnal

Polish Trumpet Call

Haru Ga Kita

Spring Has Come

Japanese

1. Ha - ru ga ki - ta, Ha - ru ga ki - ta
Spring now has come here, Spring now has come here.
2. To - ri ga na - ku, To - ri ga na - ku
Birds are___ sing - ing Birds are___ sing - ing
3. Ha - na ga sa - ku Ha - na ga sa - ku
Flow - ers are bloom - ing Flow - ers are bloom - ing
1. do ko ni ki ta? Ya - ma ni kit - ta.
Where has spring now come? Look to the moun - tains
2. do ko ni na - ku? Ya - ma - ni na - ku
Where do they sing songs? Sing in the moun - tains
3. do ko ni sa - ku? Ya - ma - ni sa - ku
Where are they in bloom? Bloom in the moun - tains
1. sa - to ni ki - ta no - ni mo ki - ta.
Look to the mea - dows, See al - so the glens.
2. sa - to ni na - ku no - ni mo na - ku.
Sing in the mea - dows Sing ing in the glens.
3. sa - to ni sa - ku no - ni mo sa - ku.
Bloom in the mea - dows Al - so in the glens.

natural events that occur in the lives of the people. Learn the Japanese song that tells about changes that take place when "Spring Has Come."

Note: An excellent 29-minute color film made in Japan, entitled "Children's Songs of Japan," is available free upon request from:

Consulate General of Japan
625 North Michigan Avenue
Chicago, Illinois 60611

Step 9 - Listen to the German "Hiking Song." Point out that in parts of Germany in the spring, summer, and fall hiking is a favorite pastime. The German hikers enjoy singing as they hike, and there are many German hiking songs. In this song the rhythm is regular and the feeling is gay and relaxing.

Step 10 - Listen to the Lithuanian song "Acorns." See what effect the change of tempo in the song has on the feeling or mood of the music. Ask the children to determine which part is faster (chorus).

Step 11 - Tell the students that in many ethnic dances the tempo of the dance will change within that dance. This happens in some of the Italian tarantellas. There are many versions of the Italian tarantella. Listen to the "Sicilian Tarantella." The class may wish to learn the dance. If tambourines are used they should be struck in front of the dancer. If there are no tambourines available, the dancers may snap the fingers of both hands or clap.

Im Frühtau zu Berge

Olaf Thunman (1878 - 1944)

Volksweise aus Schweden
in Deutschland seit 1917

Briskly

F
C7
Im Früh - tau zu ber - ge wir, gehn, fal - le - ra, So
The morn - ing is bright and we're gay, fal - le - ra, We are
F
grün wie smarag de. sind die Höhn fal - le-ra. Wir
hap- py to be out this love - ly day, fal - le-ra. We
B♭
F
wan - dern oh - ne sor - gen sin - gend in den Mor - gen be -
stride a - long with ease charm-ing birds are in the trees, as we
C7
1 F
vor noch im Ta - le die Häh - ne krähn Wir
sing the songs we please on our way fal - le - ra We
2 F
Häh - ne krähn.
way fal - le - ra.

Acorns

Riešutėliai

Liandes diana
Arr. by J. Bertulis

C
F
C
To the for - est I will go to find a tree where nuts grow
Aš iš - ė - jau į gi - re - lę rie - šu - tė - lių rink - ti
F
C
G
C
Hi, ho, Hi - dee ho find a tree where nuts grow.
Rai, rai, ra - ta - tai, rie - šu - tė - lių rink - ti.

Sicilian Tarantella

The following dance steps are intended for intermediate grade level:

Formation: Sets of two couples, partners facing, scattered about the room.

Measures:

I

1 On the first count (Ct. one) of the first complete measure, step in place with left foot, as boys clap own hands and girls strike their tambourines; on count two, hop on the left foot, swinging the right foot across in front of the left.

2 Beginning with the right foot, repeat movement in measure 1.

3-4 Beginning left, dance 4 running steps in place, the boys snapping their fingers while the girls shake their tambourines.

5-8 Repeat movement in Measures 1-4.

1-8 Repeat movement in Measures 1-8.

II

9-10 Partners bend low and move toward each other with four running steps, beginning left, the boys snapping their fingers and the girls striking their tambourines on each count.

11-12 All move backward to place with 4 running steps, while slowly straightening their bodies, raising the hands above heads to snap fingers or shake tambourines.

13-16 Repeat movement in Measures 9-12.

9-16 Repeat movement in Measures 9-16.

III

17-20 Beginning left, boy of couple 1 and girl of couple 2 move toward one another, hook right elbows, turn once around clockwise and run backward to their original places with eight running steps.

21-24 Girl of couple 1 and boy of couple 2 repeat the movements performed in Measures 17-20.

17-24 Repeat Measures 17-24, hooking left elbows.

IV

1-4 Boy of couple 1 and girl of couple 2 go forward with eight running steps, passing right shoulders first, circle each other, and then passing left shoulders move backward to their places.

5-8 Girl of couple 1 and boy of couple 2 repeat the movements in Measures 1-4 above.

1-8 Repeat Measures 1-8, starting the movement by passing with the left shoulders first, circling, and passing by the right shoulders as they return.

V

9-12 With hands on hips, all face counterclockwise and move forward around in a circle with eight skipping steps.

13-16 All make a half-turn to the left and move clockwise back to place with eight skipping steps.

VI

9-12 All join left hands in the center to form a left-hand mill and move forward around counterclockwise with eight skipping steps while the girls shake their tambourines.

13-16 Repeat movement in Measures 9-12 above, joining right hands in the center to form a right-hand mill and skipping clockwise back to places.

Tarantella

Step 12 - Listen to the second Italian "Tarantella." It is perhaps the most famous of all the Italian tarantellas. The following dance steps are much simpler than those for the "Sicilian Tarantella" and can be taught to primary level children.

Tarantella Dance Steps:

Right toe back, Right heel front,
Right toe back, Double turn to right.

Left toe back, Left heel front,
Left toe back, Double turn to left.

Right toe back, Right heel front,
Right toe back, Single turn left,
Single turn right,
Single turn left.

Repeat indefinitely.

Step 13 - Inform the students that the Italian people have often used other methods than tempo to express emotion through music. For example, the Italian singers also use a wide range of dynamic levels (intensity: degree of loudness and softness) to express emotion. They have used other art forms in addition to music to express emotion, such as painting, architecture, and crafts. Italian contributions to the arts, such as the operas of Verdi, the paintings of Michelangelo, St. Peter's Cathedral of Rome, La Scala Opera House, and others are known throughout the world. The Italian people have been outstanding artisans, composers, performers, and architects.

Step 14 - Point out that some ethnic groups are not nearly so well known as those mentioned thus far but have used music effectively to express their feelings and to tell about concerns in their daily lives. Listen to the three songs of the Sephardic Jews - "Ladino Songs." They are sung by Oreen Barrett who is accompanied by Rita Tursi on the harp and Glennda Dove on the flute. The arrangements were made by Paul Goldstaub. Oreen Barrett tells about the songs and the Sephardic Jews on the audio tape. Listen to the rhythmic accompaniment to the third song and notice how effective the addition of one simple percussion instrument can be in accompanying a song. The use of the harp and flute as accompanying instruments enhances the beauty of these songs.

Step 15 - Listen to the Chicano song, "Let Us Walk Together," in which the emotions of comradeship and friendship are expressed. Songs have long been used in many ethnic cultures to draw men closer together and to help them understand and appreciate others. The style of this music comes from Mexico and an Indian group known as Los Concheros. The singers are accompanied by guitar. This song is dedicated to the human truth and Chicano harmony, which the Indian believed could only be practiced through mutual self respect. This is a song about brotherhood.

The Spanish words are on page 98.

The English words are on page 99.

Vamos Caminando

Let Us Walk Together

Mexican Indian

D
A7
D
1. Va - mos ca - min - an - do ha - cia la vi - da real
1. Let us walk to - ge - ther toward the re - al life
A7
D
Va - mos ca - min - an do ha - cia la vi - da real
Let us walk to - ge - ther toward the re - al life
G
D
A7
ha - cia la vi - da real ha - cia la vi - da
to - ward the re - al life to - ward the re - al
D
A7
D
real va - mos ca - min - an - do ha - cia la vi - da real.
life Let us walk to - ge - ther toward the re - al life.

VAMOS CAMINANDO

Vamos caminando hacia la vida real
Vamos caminando hacia la vida real
hacia la vida real
hacia la vida real
Vamos caminando hacia la vida real

Vamos conociendo nuestra lucha ya
Vamos conociendo nuestra lucha ya
nuestra lucha ya
nuestra lucha ya
Vamos conociendo nuestra lucha ya

Corazon luciente estrella terrenal
Corazon luciente estrella terrenal
estrella terrenal
estrella terrenal
Corazon luciente estrella terrenal

La luz en los rostros que ha de humanizar
La luz en los rostros que ha de humanizar
que ha de humanizar
que ha de humanizar
La luz en los rostros que ha de humanizar

La mortalidad que ya no ha de aquejar
La mortalidad que ya no ha de aquejar
que ya no ha de aquejar
que ya no ha de aquejar
La mortalidad que ya no ha de aquejar

Vamos floreciendo sin fronteras ya
Vamos floreciendo sin fronteras ya
sin fronteras ya
sin fronteras ya
Vamos floreciendo sin fronteras ya

Repeat the first verse.

LET US WALK TOGETHER

Let us walk together toward the real life
Let us walk together toward the real life
toward the real life
toward the real life
Let us walk together toward the real life

Let's begin to understand our struggle now
Let's begin to understand our struggle now
our struggle now
our struggle now
Let's begin to understand our struggle now

Radiant hearts amongst all of the earthly stars
Radiant hearts amongst all of the earthly stars
all of the earthly stars
all of the earthly stars
Radiant hearts amongst all of the earthly stars

The light of the faces that shall humanize
The light of the faces that shall humanize
that shall humanize
that shall humanize
The light of the faces that shall humanize

The mortality that shall not complain
The mortality that shall not complain
that shall not complain
that shall not complain
The mortality that shall not complain

Let us walk together without borders now
Let us walk together without borders now
without borders now
without borders now
Let us walk together without borders now

Repeat the first verse.

Step 16 - Listen to audio tape recording of Thomas A. Dorsey as he tells how important music has been in his life. This recording was made possible through WBBM TV, Channel 2, and is an interview which appeared on the TV show Two on Two between Bill Kurtis and Walter Jacobson and Thomas A. Dorsey, a resident of Chicago and the man considered to be the Father of Gospel Music. Mr. Dorsey influenced many famous gospel singers, one of whom was Mahalia Jackson.

Mahalia Jackson was also greatly influenced by Bessie Smith, the famous jazz singer who died at the height of her career of auto injuries because she was refused admittance to a segregated hospital. Mahalia Jackson was born in New Orleans, Louisiana, and worked as a washer woman before she became a famous singer. She received a standing ovation at her Carnegie Hall debut. She was invited to sing at a party for John F. Kennedy upon his election to the Presidency and rode in a private train from Chicago to Washington as a guest of Mayor Richard J. Daley of Chicago. She appeared with Dr. Martin Luther King, Jr., and the Reverend Ralph D. Abernathy on several occasions. One of these was an appearance before 50,000 people in Soldiers Field of Chicago at which she sang, "We Shall Overcome." This and other well-known songs are on the album "Mahalia Jackson Sings the Best-Loved Hymns of Dr. Martin Luther King, Jr." She appeared with Dr. Martin Luther King, Jr., in Washington when he made his famous speech which began, "I have a dream...." After Dr. King's death, she sang, "Precious Lord, Take My Hand," at his funeral.

Note: The book, Mahalia Jackson, Queen of Gospel Song, Champaign, Illinois: Garrard Publishing Company, 1974, is written for children and gives a brief résumé of the famous singer's life and accomplishments.

"Precious Lord, Take My Hand" was written by Thomas A. Dorsey of Chicago and is known internationally and printed in many languages. It was written as an expression of his emotions and feelings upon the death of his wife and child.

Step 17 - Inform the students that there have been other equally internationally famous Black musicians, one of whom was Duke Ellington, an outstanding performer and composer. The most famous of all was Louis Armstrong, who was fondly known as "Satchmo."

One of the elements that makes Black music appealing is its rhythmic interest. People all over the world enjoy jazz, blues, and rock, which are musical forms that have come from the Afro-American heritage. For many people in other parts of the world, these musical forms are known as "American" music.

Spirituals, gospel songs, jazz, blues, and rock certainly represent a very important part of our musical heritage. However, the music of America includes much more; in a sense, it is all inclusive in that it is an inter-ethnic music. This inter-ethnic influence has made the music of America interesting and appealing to people throughout the world in the past and present and will keep it vibrant in the future. This music, like rhythm, represents the pulse of the people.

GLOSSARY OF MUSICAL TERMS

Accent: The emphasis or predominance given to one tone over that given to those around it; also a mark indicating this (>).

Binary: Two-part form. A composition consisting of two melodies sounded consecutively.

Calypso: A musical style of West Indian Negro origin, influenced by jazz, usually having a flexible accent in its topical, often improvised, lyrics.

Dynamics: Varying degrees of intensity of sound (loudness or softness of sounds).

Improvise: To compose (verse, music, etc.) on the spur of the moment, to compose, utter, recite, sing, or execute anything extemporaneously.

Ostinato: A recurring pattern in music.

Pentatonic: Five tones. A pentatonic scale consists of Do, Re, Mi, Sol, La. The C pentatonic scale would consist of the notes C D E G A. The G pentatonic scale is composed of the notes G A B D E. The black keys of the piano also make a pentatonic scale.

Polyrhythms: More than one rhythm sounding simultaneously.

Syncopation: The rhythmic placement of a tone so that its accent does not coincide with the metric accent, as by beginning it on a weak beat or a fraction of a beat and continuing it through the next strong beat.

Tempo: Rate of speed at which music is performed.

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